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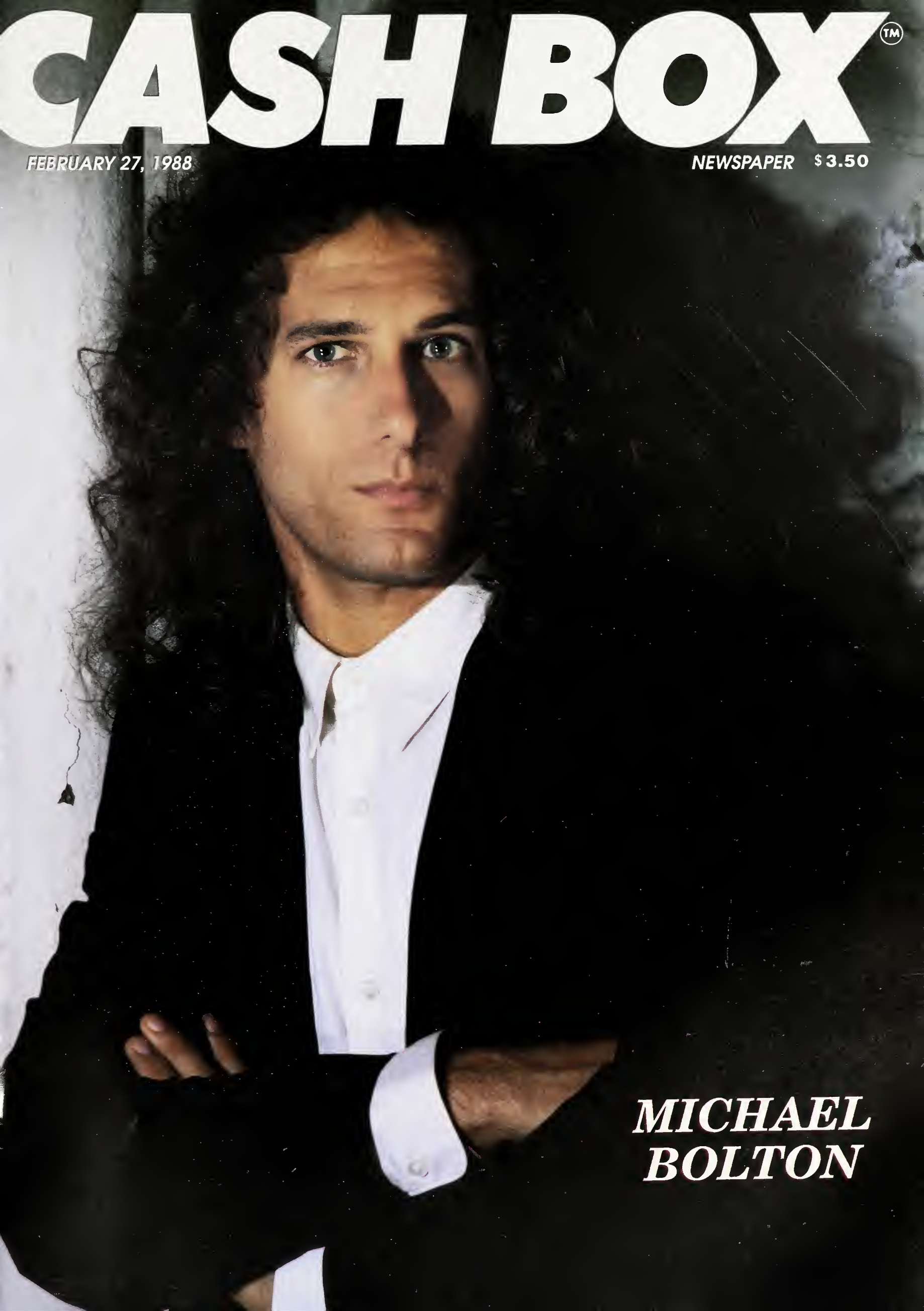

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CASH BOX

THE INTERNATIONAL MUSIC/COIN MACHINE/HOME ENTERTAINMENT WEEKLY

VOLUME LI - NUMBER 34, February 27, 1988

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CASH BOX (ISSN 0008-7289) is published weekly by Cash Box, 330 W. 58th Street, New York, N.Y. 10019 for $125.00 per year. Second class postage paid at New York, N.Y. and additional mailing offices. 2/3

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POSTMASTER: Send address changes to Cash Box, 330 W. 58th Street, New York, N.Y. 10019.

EDITORIAL

Conventions

The NARM convention is just around the corner. The two recent radio conventions (Gavin, Country Radio Seminar) have concluded with some very positive reaction toward both, and what they accomplished on bringing artists, radio, and labels together. However, the bottom line in any industry, and the music industry is certainly no exception, is based on retail, over-the-counter sales and that is what NARM is all about.

It is the one time a year when the people whose responsibility it is to sell the product that represents our life's blood and the people who represent the artistic and business creativity that pump that blood, get together. March 11th is a date for opportunity, it's your opportunity, whichever side you represent, retail or manufacturer, to exchange ideas, formulate new techniques create new markets and avenues for sales.

We at *Cash Box* intend to be at full force at NARM. This convention will not be, for us, a period of relaxation or let up. Our extraordinary relationship with retail, both major and mom and pop demands that we attend and contribute to the business sessions and seminars, and we hope you feel the same. Opportunities for a true free exchange of ideas and programs are very rare, and we believe that the NARM convention, March 11-14 at the Century Plaza Hotel in Los Angeles will offer a real opportunity that will benefit every one individually and in total as a business. But to benefit, you must participate. We are looking forward to this convention with a genuine commitment to assist and aid wherever possible and help promote the co-operation that is necessary for us all to prosper.

See you at NARM, bring your thinking caps.

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TOP POP DEBUTS

SINGLES

49

WHERE DO BROKEN HEARTS GO
Whitney Houston – Arista

ALBUMS

72

BLOW UP YOUR VIDEO
AC/DC – Atlantic

#1
POP SINGLE
FATHER FIGURE
George Michael
Columbia

#1
B/C SINGLE
GIRLFRIEND
Pebbles
MCA

#1
COUNTRY SINGLE
I WON'T TAKE LESS THAN...
T. Tucker w/P. Davis & P. Overstreet
Columbia

#1
JAZZ ALBUM
MARSALIS STANDARD TIME V.1
Wynton Marsalis
Columbia

#1
COMPACT DISC
FAITH
George Michael
Columbia

#1
POP ALBUM
FAITH
George Michael
Columbia

#1
B/C ALBUM
ALL OUR LOVE
Gladys Knight & The Pips
MCA

#1
COUNTRY ALBUM
ALWAYS AND FOREVER
Randy Travis
Warner Bros.

#1
12" SINGLE
SOME KIND OF LOVER
Jody Watley
MCA

WINNER'S CIRCLE

ROCK OF LIFE
Rick Springfield
RCA

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.

CASH BOX TOP 100 SINGLES

THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

			Last Week	Total Weeks
1	*FATHER FIGURE* (Columbia 38-07682)	George Michael	5	7
2	*WHAT HAVE I DONE TO DESERVE THIS* (EMI/Manhattan B 50107)	Pet Shop Boys & Dusty Springfield	1	12
3	*COULD'VE BEEN* (MCA 53231)	Tiffany	2	14
4	*SHE'S LIKE THE WIND* (RCA 5363-7-RAA)	Patrick Swayze	7	11
5	*SEASONS CHANGE* (Arista AS1-9640)	Expose	4	14
6	*NEVER GONNA GIVE YOU UP* (RCA 5347-7-RAA)	Rick Astley	10	11
7	*HUNGRY EYES* (RCA 5315-7-RAA)	Eric Carmen	3	17
8	*I GET WEAK* (MCA 53242)	Belinda Carlisle	12	7
9	*NEED YOU TONIGHT* (Atlantic 7-89188)	INXS	6	19
10	*DON'T SHED A TEAR* (Chrysalis VS4 43164)	Paul Carrack	9	16
11	*SAY YOU WILL* (Atlantic 7-89169)	Foreigner	8	13
12	*CAN'T STAY AWAY FROM YOU* (Epic 34-07641)	Gloria Estefan and Miami Sound Machine	15	15
13	*I WANT TO BE YOUR MAN* (Reprise/Warner Bros. 7-28229)	Roger	11	15
14	*ENDLESS SUMMER NIGHTS* (EMI/Manhattan B-50113)	Richard Marx	18	6
15	*PUMP UP THE VOLUME* (4th & B'Way/Island 7452)	M/A/R/R/S	16	14
16	*JUST LIKE PARADISE* (Warner Bros. 7-28119)	David Lee Roth	20	7
17	*I FOUND SOMEONE* (Geffen/Warner Bros. 7-28191)	Cher	19	15
18	*EVERYWHERE* (Warner Bros. 7-28143)	Fleetwood Mac	13	14
19	*MAN IN THE MIRROR* (Epic 34-07668)	Michael Jackson	24	4
20	*OUT OF THE BLUE* (Atlantic 7-89129)	Debbie Gibson	25	5
21	*I WANT HER* (Vintertainment/Elektra 7-69431)	Keith Sweat	31	6
22	*HYSTERIA* (Mercury/PolyGram 870 004-7)	Def Leppard	26	6
23	*BE STILL MY BEATING HEART* (A&M AM-2992)	Sting	27	7
24	*HAZY SHADE OF WINTER* (From Less Than Zero) (Def Jam/Columbia 38-07630)	The Bangles	14	15
25	*PUSH IT* (Next Plateau 315)	Salt -N- Pepa	22	14
26	*GET OUTTA MY DREAMS, GET INTO MY CAR* (Jive/Arista 9678)	Billy Ocean	44	32
27	*(SITTIN' ON) THE DOCK OF THE BAY* (Columbia 38-07680)	Michael Bolton	42	33
28	*THE WAY YOU MAKE ME FEEL* (Epic 34-07645)	Michael Jackson	21	15
29	*LOVE OVERBOARD* (MCA 53210)	Gladys Knight & The Pips	34	10
30	*I LIVE FOR YOUR LOVE* (EMI-Manhattan 50094)	Natalie Cole	23	17
31	*TUNNEL OF LOVE* (Columbia 38-07663)	Bruce Springsteen	17	13
32	*GOT MY MIND SET ON YOU* (Dark Horse/Warner Bros. 7-28178-A)	George Harrison	28	19
33	*ROCKET 2 U* (MCA MCA-53254)	The Jets	41	6
34	*BECAUSE OF YOU* (Fever/Sutra 1914)	The Cover Girls	37	12
35	*I COULD NEVER TAKE THE PLACE OF YOUR MAN* (Paisley Park/Warner Bros. 7-28288)	Prince	29	16
36	*CANDLE IN THE WIND* (MCA 53196)	Elton John	30	17
37	*POP GOES THE WORLD* (Mercury 888 859-7)	Men Without Hats	35	19
38	*TELL IT TO MY HEART* (Arista AS1-9612)	Taylor Dayne	36	20
39	*SO EMOTIONAL* (Arista AS1-9642)	Whitney Houston	38	18
40	*SOME KIND OF LOVER* (MCA MCA-53235)	Jody Watley	52	4
41	*ROCK OF LIFE* (RCA 6853-7-RAA)	Rick Springfield	50	4
42	*CHECK IT OUT* (Mercury/PolyGram 870 126-7)	John Cougar Mellencamp	49	4
43	*WISHING WELL* (Columbia 38-07675)	Terence Trent D'Arby	48	7
44	*DEVIL INSIDE* (Atlantic 7-89144)	INXS	56	3
45	*853-5937* (A&M AM-2994)	Squeeze	40	11
46	*GIRLFRIEND* (MCA MCA-53185)	Pebbles	54	4
47	*ANGEL* (Geffen 7-28249)	Aerosmith	53	5
48	*FAITH* (Columbia 38-07623)	George Michael	42	19
49	*WHERE DO BROKEN HEARTS GO* (Arista AS1-9674)	Whitney Houston	DEBUT	
50	*LIVE MY LIFE* (Virgin 7-99390)	Boy George	47	10
51	*CRAZY* (Chrysalis VS4 43156)	Icehouse	43	19
52	*WHEN WE WAS FAB* (Dark Horse/Warner Bros. 7-28131)	George Harrison	59	4
53	*TWILIGHT WORLD* (Mercury 888 484-7)	Swing Out Sister	55	10
54	*YOU DON'T KNOW* (Virgin 7-99405)	Scarlett & Black	61	5
55	*HONESTLY* (Enigma 75009)	Stryper	39	16
56	*NEVER KNEW LOVE LIKE THIS* (Tabu/CBS ZS4 07646)	Alexander O'Neal featuring Cherrelle	63	62
57	*WHAT A WONDERFUL WORLD* (A & M AM 3010)	Louis Armstrong	73	2
58	*NEVER CAN SAY GOODBYE* (MCA 53224)	The Communards	58	5
59	*NEVER THOUGHT (THAT I COULD LOVE)* (Columbia 38-07618)	Dan Hill	57	11
60	*ELECTRIC BLUE* (Chrysalis VS4 43201)	Icehouse	74	3
61	*I SAW HIM STANDING THERE* (MCA 53285)	Tiffany	DEBUT	
62	*IS THIS LOVE* (Geffen 7-28233-DJ)	Whitesnake	44	19
63	*(CATCH ME) I'M FALLING* (Virgin 7-99416)	Pretty Poison	45	22
64	*THERE'S THE GIRL* (Capitol B-44089)	Heart	46	17
65	*PROVE YOUR LOVE* (Arista AS1 9676)	Taylor Dayne	85	2
66	*PAMELA* (Columbia 38 07715)	Toto	86	2
67	*ONE STEP UP* (Columbia 38-07726)	Bruce Springsteen	DEBUT	
68	*I WISH I HAD A GIRL* (CBS Associated/CBS ZS4 07720)	Henry Lee Summer	79	3
69	*HOT THING* (Paisley Park/Warner Bros. 7-28288-H)	Prince	76	3
70	*DON'T LOOK ANY FURTHER* (Capitol B-44115)	The Kane Gang	75	3
71	*TALKING BACK TO THE NIGHT* (Island/Warner Bros. 7-28122)	Steve Winwood	90	80
72	*I WANT YOU SO BAD* (Capitol B-44116)	Heart	82	2
73	*PIANO IN THE DARK* (A & M AM3003)	Brenda Russell	77	3
74	*THINKING OF YOU* (Columbia 38-07695)	Earth, Wind & Fire	78	4
75	*GIVE ME ALL YOUR LOVE* (Geffen 7-28103)	Whitesnake	81	2
76	*FISHNET* (Warner Bros. 7-28201)	Morris Day	87	2
77	*HOW CAN I FORGET YOU* (Chrysalis VS4 43189)	Elisa Fiorillo	65	6
78	*WINTER GAMES* (Atlantic 7-89140)	David Foster	83	2
79	*MAGIC CARPET RIDE* (Synthicide/Enigma B-75016)	Bardeux	84	2
80	*GOING BACK TO CALI* (From Less Than Zero) (Def Jam/Columbia 38 07679)	L.L. Cool J	88	2
81	*ALL I WANT IS YOU* (Arista AS1-9653)	Carly Simon	68	5
82	*ARE YOU SURE* (EMI-Manhattan 50109)	So	DEBUT	
83	*RHYTHM OF LOVE* (Atco/Atlantic 7-99419)	Yes	60	10
84	*ALL RIGHT NOW* (Polydor/PolyGram 887 277-7)	Pepsi & Shirlie	90	2
85	*EVER SINCE THE WORLD BEGAN* (Atlantic 7-89138)	Tommy Shaw	89	2
86	*WAIT* (Atlantic 7-89126)	White Lion	DEBUT	
87	*KISS AND TELL* (Reprise 7-28117-A)	Bryan Ferry	DEBUT	
88	*HOT HOT HOT* (RCA 5357-7-RAA)	Buster Poindexter and His Banshees of Blue	64	11
89	*NAUGHTY GIRLS (NEED LOVE TOO)* (Jive 1089-7-J)	Samantha Fox	DEBUT	
90	*DON'T MAKE A FOOL OF YOURSELF* (Atlantic 7-89135)	Stacey Q	DEBUT	
91	*YOU WILL KNOW* (Motown 1919MF)	Stevie Wonder	91	4
92	*SAVE YOUR LOVE* (Capitol B-44104)	Great White	92	5
93	*SHAKE YOUR LOVE* (Atlantic 7-89187)	Debbie Gibson	63	21
94	*TRUE FAITH* (Qwest/Warner Bros. 7-28271)	New Order	51	17
95	*DON'T YOU WANT ME* (MCA 53162)	Jody Watley	66	21
96	*VALERIE* (Island/Warner Bros. 7-28231)	Steve Winwood	67	21
97	*HEAVEN IS A PLACE ON EARTH* (MCA 53181)	Belinda Carlisle	69	23
98	*I NEED A MAN* (RCA 5361-7-RAA)	Eurythmics	71	11
99	*SHOULD'VE KNOWN BETTER* (Manhattan B 50083)	Richard Marx	72	22
100	*DUDE (LOOKS LIKE A LADY)* (Geffen 7-28240)	Aerosmith	70	22

Dream Variations

by Langston Hughes

To fling my arms wide
In the face of the sun,
Dance! Whirl! Whirl!
Till the quick day is done.
Rest at pale evening . . .
A tall, slim tree . . .
Night coming tenderly

Black like me.

POLYGRAM RECORDS
IS PROUD TO BE A PART OF
BLACK HISTORY MONTH.

PolyGram Records

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Mike Greene Named Full-Time NARAS President

NEW YORK – Mike Greene has been named full-time permanent president of NARAS, effective after the Grammy broadcast of March 2. Greene will be located at NARAS's Burbank offices and will serve on a professional basis under the direction of the annually-elected chairman of the board of trustees (currently Alfred W. Schlesinger) and the trustees, representing the seven local NARAS chapters.

Greene has served NARAS as volunteer president and chairman of the board for 1985 and 1986 and as a national trustee. He is currently president of the NARAS Foundation. A recording artist in his own right, Greene has most recently been located in Atlanta as executive vice president of Crawford Post Productions, a company involved in audio and video production, interactive video discs and satellite communications; and as President of Crawford, Greene & Assoc., a company involved in album projects and film scores.

MIKE GREENE

"We have worked closely with Mike over the past several years," said Schlesinger, "and know him to be a true leader and one who will be best able to take the Academy successfully into the '90s.

"There were many qualified applicants for us to consider and Mike Greene became our final choice after an exhaustive series of interviews."

LET IT RAIN – When the Rainmakers' "Tour Without End" swung through New York for two sold-out performances it rained the whole time the band was in town, no joke. Top PolyGram execs and radio personnel visited the Rainmakers backstage at the Bottom Line. Pictured, front (l-r): Scott, Saalborn, music director, WRKI/Danbury, CT; unidentified guest; Sally Israel, promotion director, WPTA/Philadelphia; Drew Murray, director, rock radio promotion, East Coast, PolGram; Brenda Romano, national director, pop promotion, PolyGram; Pat Rascona, New York local promotion manager, PolyGram; and Doug Brown, Good Music Management; Rear (l-r): Rich Ruth, Pat Tomek, Steve Phillips, and Bob Walkenhorst, The Rainmakers; and Bob Jamieson, exec. vp, marketing and sales, PolyGram.

BMI Co-Sponsors Moot Court Competition

New York – BMI and Yeshiva University's Benjamin N. Cardozo School of Law are co-sponsoring a moot court competition which will focus on music industry related laws. The specific issues addressed are copyright control and obscenity laws.

The fictitious court case, to be argued in mid-March, is entitled "KRAP v. The Mothers of Contention" and concerns radio station KRAP's legal problems with a PMRC-like citizens group. Hank Shocklee and Eric Sadler, known for their work with Public Enemy and Fab 5 Freddy respectively, created an original four-minute rap at the behest of BMI. The case concerns KRAP's airing of this rap, which is structured around digitally sampled portions of other songs and contains language the FCC could rule obscene.

Moot court competitions simulate appeals in the Federal courts. For this one senior law students will argue issues of fair use in music sampling and FCC obscenity rulings before a panel of of judges which will include former U.S. Supreme Court nominee Douglas H. Ginsburg and Federal Circuit Court Judge Alex Kosinski. A third judge has yet to be named.

This is the fifth year the Benjamin N. Cardozo School of Law has held an entertainment and communications law competition. Because of BMI's support the competition will be able to award a cash prize for the first time. A total of $5,500 will be distributed among the top two brief writers, the oralists, teams, and law schools they represent. Participants in the competition will come from schools nationwide.

"Van Halen's Monsters Of Rock" Tour To Hit The Road

NEW YORK – Van Halen, Scorpions, Dokken and Metallica will hit the road this summer in "Van Halen's Monsters of Rock," a roving extravaganza that will hit a minimum of 25 stadiums on the U.S. this summer. The tour will supposedly feature "the most elaborate staging every mounted for multi-site performances and will be the most costly tour in rock history." Each group will perform a full "headline" set on each stop of the tour. Tour dates have yet to be announced.

LITA ROCKS THE HARD ROCK – Ex-Runaway and current hard rock goddess Lita Ford was at the Hard Rock Cafe in Manhattan recently when her guitar was added to the Hard Rock's famous rock'n'roll memorabilia collection. Lita was also in town to promote her new self-titled album and new single, "Kiss Me Deadly." Pictured, from left: Dave Wheeler, vp, sales, RCA; Jim McKeon, vp, national album promotion, RCA; Michael Klenfner, SBK Entertainment Consultant; Ford; Bob Buziak, label president, RCA; Butch Waugh, vp of national promotion, RCA; Rick Dobbis, exec. vp, RCA; Sharon Osbourne, Ford's manager; and Steven Steinburg, exec. vp and partner, Dreamland Records.

Ray Price

CRAZY HORSE SALOON, SANTA ANA – Ray Price, one of the great performers of American music recently appeared at the Crazy Horse Saloon in Santa Ana, California (one of the most popular places for a top artist to appear).

Ray Price is one of those rare breed of entertainers who can penetrate a genuine warmth and feeling in every song he performs. Whether performing rhythm & blues, pop, love songs, or the American music identified as country, Price masterfully, warmly and capably delivered his sound during his sold-out performance.

During the evening, Price performed songs encompassing a blend of musical styles: from timeless classics to beautiful love songs to sophisticated pop to his newer recordings, which are destined to make their impact in the archives of American popular music.

Throughout the performance, the audience was treated to renditions of "San Antone," "Crazy Arms," "Heartaches By The Number," "Release Me," "Make The World Go Away," "I Wont Mention It Again," "Don't You Ever Get Tired Of Hurting Me," "Help Me Make It Through The Night" and "The Mansion On The Hill" among others. In addition, Price performed his current hit "Big Ole Teardrops," available on Step One Records.

Price closed his set with one of his biggest hits, "Danny Boy," for which he received a well-deserved standing ovation from the packed house. It is one of the great pleasures to witness such a legendary American performer demonstrating his genuine, heartfelt talents so masterfully.

George Albert

Due to a printer's error, last week's *On Jazz* column was incorrect. This week we have two columns - below and on page 21. We apologize for any inconvenience.

ON JAZZ

80! – Stephane Grappelli (c), who'll be the subject of an 80th birthday concert celebration, April 14 at Carnegie Hall, with Ettore Stratta (r) and Pat Phillips, whose new Stratta/Phillips Productions Inc. will coordinate the event.

PASSING ON – Richard Bock, founder of the Pacific Jazz and World Pacific record labels, and a longtime west coast producer, died February 5 of a heart attack at the age of 61. Pacific Jazz recorded such artists as **Buddy Rich, Gerry Mulligan, Gerald Wilson, Chet Baker, the Jazz Crusaders** and **Jean-Luc Ponty**; it was an important label for the promotion of west coast jazz acts in the '50s and '60s. World Pacific was one of the first labels to try to forge a fusion between jazz and Indian music (**Ravi Shankar** recorded for World Pacific years before **George Harrison** found him), a particular interest of Bock's, who was a founder of the S.A.I. Foundation, a non-profit foundation dedicated to the teachings of Bhagavan Sri Sathya Sai Baba. Of late, Bock has been producing a number of records for Fantasy's Contemporary label, including albums by **Frank Morgan, Terry Gibbs/Buddy DeFranco** and **Bud Shank**.

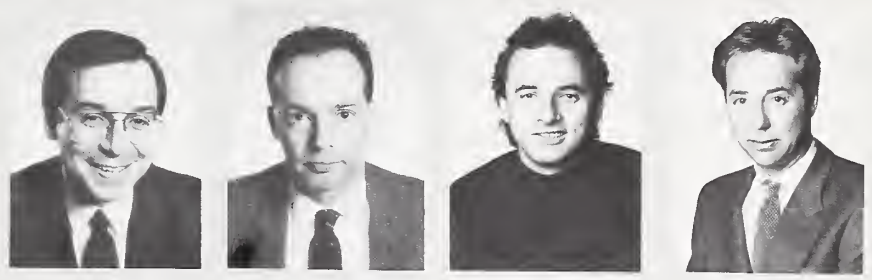
Coincidentally, the Pacific Jazz and World Pacific labels are getting a new lease on life, with the introduction of "EMI-Manhattan Jazz Classics," a new CD-only midline imprint. Manhattan has steadfastly been reissuing Blue Notes for some time now, but has ignored the many other jazz holdings of the Capitol-EMI group, things like Pacific Jazz. Out not, from the Pacific catalogues, are *The Immortal* **Clifford Brown**, **Gil Evans**'s *New Bottle, Old Wine*, **Lambert, Hendricks & Ross**'s *The Swingers*, **Gerry Mulligan/Chet Baker**'s *Reunion*, and Mulligan's *California Concerts Volume One*; coming in April are reissues of items by Mulligan, **Lee Konitz, Annie Ross/Zoot Sims, Hoagy Carmichael, Jim Hall** and Gil Evans (*Great Jazz Standards*).

Gil Evans, by the way, will turn 75 in May. A couple of years ago, you would have been hard-pressed to find any Gil Evans albums in stores, but the past few months have seen a particular boom in Gil Evans reissues (almost all available only on CD). There are the two Pacific Jazz albums listed above, *Out of the Cool* (Impulse!), *There Comes a Time* (RCA), and *The Individualism of Gil Evans*. Of course, the great arranger has had many of his **Miles Davis collaborations issued on CD over the past year, worked and recorded with** *Robbie Robertson* and *Sting* last year, and has led his own high-sprited big band every Monday night at Sweet Basil, where they've done several live recordings for Gramavision (recently Evans has been ill and has been temporarily out of the Basil slot). There's also an album reteaming him with **Helen Merrill**, due in the spring from PolyGram's Emarcy. Gil Evans CD bins will be well-stocked on his birthday, probably the best present he could have hoped for.

BOPPING AROUND – The Chameleon Music Group, a Southern California indie, has introduced a midline CD program, "The Chameleon DISCovery," that includes a number of jazz items from the Vee-Jay catalogue...The 1988 Boston Globe Jazz & Heritage Festival gets the land of the bean and the cod hopping, March 10-20, with performances all around the town from the likes of **Mel Torme, Carmen McRae, George Shearing, Lionel Hampton, The O'Jays, the Fabulous Thunderbirds** and **The Modern Jazz Quartet**; there will also be a special showcase for local talent. Call (617) 523-6686 for more information...Delta Music, a West German classical music label that releases its product on CD, cassette and (*gasp!*) DAT, has begun a jazz and new age label called "Jazzline." New Age guitarist **Dagobert Boehm**'s *Acoustic Moods* is the first release...**Mwendo Dawa**, the popular (in Sweden) Swedish fusion group will play three quickie dates in New York: March 11 & 12 at the Jazz Center, March 19 at the United Nations' Dag Hammarskjold Auditorium...Alice Tully Hall in New York will host a jazz evening as part of the annual "Composers' Showcase" series: **The Mingus Dynasty** (doing an unrecorded Mingus sketch), **Sun Ra** (doing a solo piano thing called "New York Town"), and **Freddie Hubbard, Jon Hendricks, Joe Beck** and others joining the **Philharmonia Virtuosi** in the premiere of **Charles Schwartz**'s jazz symphony, "Riding High." Schwartz is the founder of the series and I've found his jazz symphonies particularly uninteresting in the past...Vinylmania, a small independent record chain that practically owns the whole of Greenwich Village's Carmine Street, has opened a jazz-only store at 30 Carmine. Under the guidance of jazz record store vet **Joe Milner**, the store promises to "emphasize rare and unusual product both from the United States and abroad"...Speaking of downtown N.Y., the City's Tweed Gallery, 52 Chambers St., is hosting a photo exhibit called "Black Visions '88: Lady Legends in Jazz" through March 11.

Lee Jeske

EXECUTIVES ON THE MOVE



Salvatore **O'Malley** **Hammond** **Fret**

CBS Records International Appointments – Donald Williams, vice president, Distribution and Warehousing, CBS Records International has announced the following appointments within CBS Records International Operations Department: Robert F. Salvatore has been appointed Director, Planning and Manufacturing Services. Mr. Salvatore will be responsible for the coordination, acquisition and shipment of compact disc manufacturing components to CBS Records International's various CD manufacturing points. Bill O'Malley has been appointed manager, Order Services and Traffic Operations. O'Malley will be responsible for the processing, prioritization, acquisition of materials, billing and exportation of all orders for CBS Records International's affiliates worldwide.

Hammond Named – Jeremy Hammond has been appointed vice president, International Marketing, EMI Music, North America, it was announced by Don Zimmermann, president, International Marketing, EMI Music Worldwide. Hammond, based in Los Angeles, will be responsible for overseeing the worldwide marketing of artists signed to the Capitol, EMI-Manhattan, and Capitol-EMI of Canada labels.

Fret Appointed – Steve Fret has been appointed senior vice president/chief financial and administrative officer, EMI Music Publishing Worldwide, it was announced by Irwin Z. Robinson, president and chief executive, EMI Music Publishing Worldwide. Fret, based in New York, will report directly to Robinson with responsibility for the supervision and management of all financial and administrative aspects of EMI's worldwide publishing business which consists of 125 companies in 23 countries.

Goldstein Named – Mark Goldstein has been appointed to the post of director of Business Affairs for Warner Bros. Records, it was announced recently by David Altschul, vice president of Business and Legal Affairs for the company. A graduate of Harvard College and USC Law School, Goldstein worked in the Los Angeles firm of Mason and Sloane from 1981 to 1984, at which time he joined the legal department of CBS Records.

Novais Appointed – BMG Music International has set up a new affiliate company in Lisbon, Portugal to be known as BMG Ariola Ltda. Mr. Jose Antonio Novais has been named general manager. He will report to Ramon Segura, vice president, BMG, Latin America, who is based in Madrid, Spain.

Arista Changes – Melani Rogers, senior director national Publicity, has announced the appointment of Joanthan Grevatt to the position of manager, Tour Publicity. Also at Arista, Jim Cawley, vice president, Sales & Distribution, has announced the promotion of Art Keith to the position of director of national Account Sales. Art is based in Chicago.

Miller Tapped – Cory Robbins, president of Profile Records, has announced the appointment of Tracey Miller to the post of publicity manager for the label. Miller will coordinate the various in-house publicity campaigns of all the label's acts, as well as interface with the various independent firms utilized by the label.

Callaway Upped – Jesus Garber, vice president R&B Promotion, today announced the appointment of Rich Callaway to the position of National R&B promotion manager, West Coast. In his new post Callaway will coordinate R&B Promotion functions for A&M releases throughout the Western United States.

International Talent Group Expands – Wayne Forte and Michael Farrell, principals behind leading talent agency International Talent Group, have just announced an important addition to their creative team. After months of talks, industry veteran Nick Caris, co-head of DMA agency, joins International Talent Group.

Dee Appointed – Ian A. Dee has been appointed director, A&R Adminsitration, CBS Masterworks, as announced by Robert S. Perlstein, vice president, Business Affairs, Masterworks. Dee will be responsible for the administration, worldwide, of all artist, producer, label and other contracts entered into by Masterworks.

Atlantic Promotions – Linda Moleski has been appointed to the position of manager of Artist Relations/Television for Atlantic Records, based at the company's New York headquarters. The announcement was made by Atlantic vice president of Artist Relations & Media Development Perry Cooper. Paula Amato has also been promoted to the position of manager of Media Relations for Atlantic Records, based at the company's New York headquarters.

SINGLE RELEASES

OUT OF THE BOX

BRUCE SPRINGSTEEN
One Step Up (4:21) – Columbia (38-07726) – Bruce Springsteen/ASCAP – B. Springsteen – Producer: B. Springsteen-J. Landau-C. Plotkin

Springsteen offers another gem from *Tunnel Of Love*, a gentle reminder of life's little (or not so little) setbacks. It's the interplay between the wistful message and his plaintive music that makes this song, and the album such a wonderfully honest and insightful treatise on the state of the modern heart. Should play well everywhere Bruce is Boss, and points in-between.

OUT OF THE BOX

FORCE M.D.'S
Couldn't Care Less (3:59) – Tommy Boy (7-27978-A) – Jobete Music Co. Inc.-MCA Music Pub.-R.C. Songs Inc./ASCAP – R. Scher-A. Godwin – Producers: R. Halpern-R. Scher

Here the Force take it easy with a down-tempo groove. Another single from the *Touch and Go* album, this one features a cool as menthol vocal over a plucky little track that's really well laid out. Lush vocal chorus makes this platter a good snack for any radio menu that serves soul. Should do well on Black Contemporary and CHR

OUT OF THE BOX

MARILYN MARTIN
Possessive Love (3:14) – Atlantic (7-89128) –Johnny Yuma Music/BMI-WB Music-Bleu Disque Music Co.-Webo Girl Pub. Inc. admn. Warner. Bros/Dobbs/ASCAP – P. Leonard-Madonna-J. Winding – Producer: P. Leonard-M. Verdick

This Madonna-penned hit allows Marilyn to venture further into the world of funk-pop. Her inspiring performance with Phil Collins in the ballad "Separate Lives" broke her into the top of the charts, and this energetic and hooky tune should place her again at the top of the pops.

Should be a major add on all formats especially CHR.

OUT OF THE BOX

ROGER
Thrill Seekers (3:57) – Reprise (7-27982-A) – Troutman Music Co.-Saja Music Co./BMI – R. Troutman-Z. Troutman – Producer: R. Troutman

Roger's "I Wanna Be Your Man" is flirting with the top-ten and features a unique little vocal flange that really hooks. Here you get more of the same in a funky number that expands and contracts like a cosmic accordian. Vocals are all heavily processed into a Jetsons-like timber, with creative sonic arrows flying around. A great production, danceable and fun to listen to.

FEATURE PICKS

JOE COCKER – Two Wrongs (4:01) – Capitol (P-B-44101) – Blackwood Music (Canada) Ltd.-High Frontier Music-Hallclay Music-Red Admiral Music Inc. PROCAN/BMI – E. Schwartz-D. Bendeth – Producer: C. Midnight

A rock-solid number for Cocker to lay down his gravel-road vocals. Features fat guitar strums and a solid base and back-beat that delivers the tune into the realm of commercial rock and roll. A winner from *Unchain My Heart*.

MIKE OLDFIELD – Magic Touch (3:37) – Virgin (7-99402) – Virgin Music Inc./ASCAP – M. Oldfield – Producers: M. Oldfield-G. Downes

First single from the *Islands* LP, this track features the voice of Max Bacon (ex-GTR) doing a progressive hit, immaculately produced and arranged. Oldfield has written everything from "Tubular Bells" to "Family Man".

AGNETHA FALTSKOG (DUET WITH PETER CETERA) – I Wasn't The One (Who Said Goodbye) (4:06) – Atlantic (7-89145) – Music Corp. of America Inc.-Zigmanian Inc./BMI – M. Mueller-A. Zigman – Producers: P. Cetera

This is a smash ballad-duet that features Agnetha Faltskog, formerly lead singer in ABBA with another super-group refugee Peter Cetera of Chicago. From her Cetera-produced solo LP *I Stand Alone*.

MERRY CLAYTON – Yes (3:04) – RCA (6989-7-RAA) – Hands Down Music/ASCAP – T. Fryer-N. Cavanaugh-T. Graf – Producer: M. Lloyd

From the soundtrack LP *Dirty Dancing* this is a hopping bit of Richard Perry-ish dance that features the exciting horn syncopations and gospel-tinged vocals that make American Music great. Hit potential for CHR.

HIROSHIMA – 311 (3:13) – Epic (34-07728) – Little Tiger Music-WB Music Corp-DQ Music/ASCAP – D. Kuramoto-D. Quander – Producer: D. Kuramoto

Modern dance groove features an easy paced soulful delivery. Should fit in well with dance and hit radio formats. Look out for this one.

VINCENT ST. MARTIN & GLASSEYE – Pauline (3:36) – Atlantic (7-89133) – Wood'n Music-Stone & Greene Music/BMI – R. Sabino – Producers: C. Greene-B. Stone

A really catchy little ditty reminiscent of a early seventies hit with eighties production and writing sensibility. Should score well on CHR radio.

JERRY HARRISON – Rev It Up (3:30) – Sire (7-27977-A) – Construct Music Inc./ASCAP – J. Harrison-J. Sieger-E. Brooks – Producer: J. Harrison

From the *Casual Gods* album, this is a robust bit of white soul that features a scritch-scratch rythm guitar and a funk-a-delic base line. Should be an easy entry for all formats.

DAN REED NETWORK – Ritual (3:41) – Mercury (870 183-7 DJ) – Mind & Body Music-PolyGram Music Pub. Inc./ ASCAP – D. Reed – Producer: B. Fairbairn

This is how a contemporary rock record should sound! Raw, yet precisely produced, massive in sonic scope yet eminently down to earth. Has a flavor of Bowie with a little more dirt. Great add-on for AOR.

THE SISTERS OF MERCY – This Corrosion (4:24) – Elektra (7-69434) – Blackwood Music Inc./BMI – A. Eldritch – Producer: J. Steinman

Jim Steinman lends his unique stamp to the Sister's mean moan to produce a cohesive record with unique commercial/artistic potential. Scoring well on video and should breakthrough on AOR/Dance formats.

BASIA – Time And Tide (4:00) – Epic (34-07730) – Cornevon Music Inc./BMI – B. Trzetrzelewska-D. White – Producers: Basia-D. White

This is record is a rarity, *really* creative songwriting, *great* singing, *inspirational* lyrics. Add on fantastic vocal performance and you have a winner.

RECORDS TO WATCH

KOOL MOE DEE – Wild, Wild West (4:10) – Jive (1086-7-JAA) – Willesden Music/BMI – M. DeWese – Producers: M. DeWese-L. Mallison-T. Riley-B. New-P. Harris

SAMANTHA FOX – Naughty Girls (Need Love Too) (4:10) – Jive (1089-7-JAB) – Forceful Music-Willesden Music Inc./BMI – Full Force – Producer: Full Force

CELLARFUL OF NOISE – Samantha (What You Gonna Do?) (3:27) CBS (ZS4 07731) – Avsec Music Co.-Mike & Jules Music Co./ASCAP – M Avsec – Producer: M. Avsec

KID FLASH – Hot Like Fire (3:50) – Tabu (ZS4 07713) – Avant Garde Music Pub./ASCAP – S. Woods-D. Eng-V. Colter – Producer: D. Eng

ALBUM RELEASES

OUT OF THE BOX

TOTO
***The Seventh One* – Columbia (FC 40873) – Producers: G. Massenburg-B. Payne-Toto – Bar Coded**

Toto should enjoy tremendous resurgence at Top 40 and AOR radio, as well as retail, with this powerful collection of quality pop/rock numbers. Especially noteworthy is "Stay Away," a powerful rocker which features Linda Ronstadt providing exceptional backing vocals. "Pamela," the album's first single, is already making big noise at radio and is headed up the pop chart.

OUT OF THE BOX

ROBERT PLANT
***Now And Zen* – EsParanza/Atlantic (7 90863-1) – Producers: T. Palmer-R. Plant-P. Johnstone – Bar Coded**

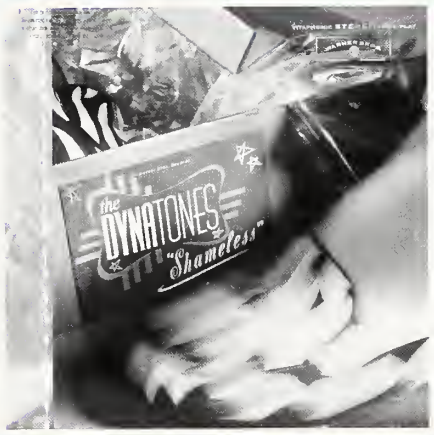
Plant returns full force (with Jimmy Page in tow on a couple of cuts) with this collection of AOR crossover gems. Strong production values coupled with top musicianship should prove an instant winner. *Now And Zen's* advance single, "Heaven Knows," is already topping AOR playlists nationwide, Top 40 radio has already started adding as well.

NEW AND DEVELOPING

BIG PIG
***Bonk* – A&M (SP 6-5185) – Producer: N. Launay – Bar Coded**

"Seven vocalists. Three drummers. Two percussionists. One harmonica player. One female Sri Lankan lead singer. No guitars." ...another gimmick? Hardly. Big Pig have released one of the most startling, if unconventional, debut LPs in recent memory. Watch for instant attention at several levels. First single, "I Can't Breakaway," should make significant noise...

NEW AND DEVELOPING



THE DYNATONES
***Shameless* – Warner Bros. (9 25672-1) – Producer: J. Gaines – Bar Coded**

Shades of Fabulous Thunderbirds and Huey Lewis' News radiate from this package of rock n' blues. Bay Area outfit should find an appreciative audience with their debut Warner Bros. effort. Watch for AOR to take instant notice... Guest shots from the T-Birds Kim Wilson and guitarist Steve Cropper prove equally effective. Good album.

FEATURE PICKS

AGNETHA FALTSKOG – *I Stand Alone* – Atlantic (7 81820-1) – Producer: P. Cetera – Bar Coded

Faltskog, formerly of ABBA, shines on this Peter Cetera-produced project. Tailor made for Top 40 and A/C, with a wide demographic appeal. Already a hit in many countries...

ZODIAC MINDWARP & THE LOVE REACTION – *Tattooed Beat Messiah* – Vertigo/PG (832 729-1) – Producers: D. Balfe-T. Drummond – Bar Coded

Debut U.S. effort from much publicized thrash band should generate instant attention (ala The Cult, Guns And Roses, et al). Watch for heavy Album/College/Alternative play immediately.

JOHNNY HATES JAZZ – *Turn Back The Clock* – Virgin (7 90860-1) – Producers: C. Hayes-M. Nocito – Bar Coded

U.K. chart-toppers should fare extremely well stateside with their debut release. Watch for heavy Alternative/AOR out of the box; first single up is "Shattered Dreams."

THE CHURCH – *Starfish* – Arista (AL-8521) – Producers: G. Ladanyi-W. Wachtel-The Church – Bar Coded

Co-produced by The Church with L.A. kingpins Greg Ladanyi and Waddy Wachtel, *Starfish* should finally garner band the mainstream attention they so richly deserve.

UNDERWORLD – *Underneath The Radar* – Sire/WB (9 25627-1) – Producer: R. Hine – Bar Coded

AOR/Album radio and adventurous Top 40 outlets should take notice of this powerful band's talents first - with a wider acceptance coming in time. Lend an ear to "Call Me Number One," "Pray" and "Glory! Glory!"

DRIVIN' N' CRYIN' – *Whisper Tames The Lion* – Island (7 90699-1) – Producer: A. Fier – Bar Coded

Wow! Heartfelt music (sort of a formative Stones) encompasses everything from burnin' rock to almost traditional country folk music. ATTN: Alternative and AOR - give Drivin' N' Cryin' a spin. Produced by Anton Fier (founding proponent of the Golden Palominos).

GERRY WOO – *Listen To My Heart Beat* – Polydor/PG (833 520-1) – Producers: Various – Bar Coded

Young, talented pop vocalist gained attention via advance single, a cover of "Hey There Lonely Girl" - and should continue to prove a force on the pop charts. Also of interest is a cover of Bon Jovi's "Never Say Goodbye."

THE WOODENTOPS – *Wooden Foot Cops On The Highway* – Columbia (BFC 40861) – Producers: S. Litt-Rolo – Bar Coded

Wooden Cops On The Highway, The Woodentops' second album for Columbia, will undoubtedly continue to build band's successful reputation with critics and hopefully expose outfit to a wider demographic. Co-produced by Scott Litt (REM).

CENTERFOLD – *Centerfold* – Columbia (BFC 40843) – Producers: K. Towns-P. Jones – Bar Coded

Strong mix of powerful funk/pop and incredibly soulful ballads should propel duo to instant attention at B/C formats first. Dance, club and Top 40 play should come in time...

RECORDS TO WATCH

RAYMONDE – *Babelogue* – Chrysalis (BFV 41615) – Producer: D.M. Allen – Bar Coded

WORLD AT A GLANCE – *World At A Glance* – Island (7 90874-1) – Producer: R. Musso – Bar Coded

CRAZY HOUSE – *Still Looking For Heaven On Earth* – Chrysalis (BFV 41576) – Producer: S. Nye – Bar Coded

ROXANNE – *Roxanne* – Scotti Bros./CBS (BFZ 44086) – Producers: G. Workman – Bar Coded

HENRY LEE SUMMER – *Henry Lee Summer* – CBS Associated (BFZ 40895) – Producer: M. Frondelli – Bar Coded

PAUL CARRACK –Chrysalis recording artist Paul Carrack is pictured performing during an intimate set held last week at the Third Annual Gavin Seminar For Media Professionals *in San Francisco.*

BOPPIN' AT GAVIN - *Points West* trekked to San Francisco for a few days last week to attend the Third Annual Gavin Seminar For Media Professionals (held at the historic St. Francis Hotel) and thought that we would provide you with a brief recap (for complete Gavin coverage see page 24 - this issue).

The third annual seminar was comprised of numerous seminars dealing with all formats of radio: from Top 40 to Adult Contemporary to Urban to Alternative to Country. Each seminar dealt with different aspects of radio - programming, marketing, promotion, etc. Things got off to an excellent start with **Linda Ellerbee**'s humorous and effective keynote address on Friday (12) and held strong throughout the weekend.

The convention's "Third Annual Album/Alternative Cutting Edge Show," hosted by Sire VP **Howie Klein**, featured **T Bone Burnett** treating the attendees to an acoustic reading of "The Wild Truth" and "Euromad" - two tracks found on his brilliant new Columbia LP, *The Talking Animals*. Also at the seminar's "Cutting Edge" show was Elektra recording artist **Ruben Blades**, who spoke with Klein about his career, international politics and upcoming LP (his first English-language project). Reprise recording artist **Bryan Ferry** also joined the panel, discussing his career and music.

Several performances were held within the St. Francis: Primitive Man Recording Co./I.R.S. recording artists **The Balancing Act**, Warner Bros' **Underworld**, and PolyGram recording act **The Dan Reed Network** all provided well-received live sets throughout the three day seminar.

Easily the musical centerpiece of the entire weekend was **Paul Carrack's** acoustic set held in the Italian Room of the St. Francis. Carrack, who is enjoying tremendous success via his *One Good Reason* LP, presented a breathtaking set that included "Give Me The Reason" and "Double It Up" (from his new LP) as well as a fiery treatment of the Temptations' classic "Ain't Too Proud To Beg." Following a request, Carrack launched into a fantastic and well received reading of "Tempted," a hit for Squeeze (which Carrack sang lead on) in 1981.

On Saturday (13), Rhino Records hosted a free concert in Union Square (across from the St. Francis) that featured the label's recording artists **House Of Freaks** and **The James Harman Band**. Both acts provided top-quality, crowd pleasing performances that seemed to especially capture the attention of the AOR programmers in attendance.

Throughout the city, numerous other performances targeted at the Gavin crowd (who received free admission) were taking place: such artists as **Alexander O'Neal, Natalie Cole, Dramarama, Cherelle** and **Treat Her Right** were among the many acts who provided entertainment.

T BONE BURNETT – Columbia recording artist T Bone Burnett is pictured performing at last week's Third Annual Gavin Seminar For Media Professionals *during the "Third Annual Album/Alternative Cutting Edge Show."*

A bevy of celebs were spotted in the days surrounding the convention, especially visible at the various label hospitality suites that were open both Friday and Saturday nights. Among those sighted partaking in the free food and drink were **Rebbie Jackson, Joan Jett, Eliza Gilkyson, Lita Ford, Morris Day, Tonio K, Carlos Santana, Bonnie Hayes, Wendy & Lisa, Teena Marie, Club Nouveau, Pebbles** and **Jonathan Butler**.

Until next week...

Tom De Savia

COVER STORY

Michael Bolton

by Julius Robinson

LOS ANGELES – The ears perk and do a double take - coming out of the car radio is "(Sittin' On) The Dock of The Bay", Otis Redding's signature song, but it's being sung by... is it Ray Charles, or is it Joe Cocker? No, it's Michael Bolton who has captured the soul incarnate of Otis. Bolton, a singer-songwriter-producer who is enjoying nearly 26 weeks on the charts with his first single "That's What Love Is All About" from his new album *The Hunger*, had written and performed a harder-edged rock on his first two Columbia LP's. However, Bolton is heavily rooted in R&B, and "Dock Of The Bay" was his favorite choice for a cover.

"One thing led to another," says Bolton. "I had 'Dock of The Bay' in mind. Jonathan Cain (Journey veteran who co-wrote and produced three other tracks on the album) said he'd love to produce it. I spoke to Mickey Eichner (Senior V.P., A&R) at Columbia in New York and told him I was interested in cutting the tune. Eichner said, 'I think you should hurry up and do it then, because I just told James Taylor to do it. I think it's time for that song to happen again.' I think Mickey was right!"

Judging by the performance of the tune which cracked the *Cash Box* top 40 last week, Michael Bolton has confidence "(Sitting On) The Dock of The Bay" will extend the success of the album, despite protests by purists. "I didn't know whether radio would play the tune, I thought we'd get resistance. This thing about 'sacrilegious acts' when you re-record certain tunes - how dare you touch that song! I didn't think it was pretentious, I would never say I'm gonna do it better than Otis. It's more of a tribute."

"Thelma Redding (Otis' widow) said she cried when she saw me perform the song. And I was on the phone with Steve Cropper (who co-wrote and produced the original Redding recording) and he was giving me the same kind of endorsement. These are special things that happen, confirmation that I did something good, something right. Columbia used this really well in some ads to fight the resistance of people who were deciding on their own that we shouldn't do that song. It's always great to have success, but it's been a greater honor to have people like that appreciate it."

MICHAEL BOLTON

On *The Hunger*, Bolton freely ranges from harder-tinged rock/pop to R&B, without too much concern about mixing up styles. "I'm hitting a wider area than I've ever hit before. We have at least three more strong shots at singles. 'Walk Away' the ballad I wrote with Dianne Warren, that would put us back into the area of 'That's What Love Is All About'. And the two other possibilities (to be picked later) are gonna open up even more of an audience. This is certainly not the heavy record I've done in the past. But I've yet to hear from my old fans that the record is too light. Only the heavy-metal magazines gave us some flak."

"I have this insane dream, I guess," says Bolton, "of hitting people so hard where they live that people go out and buy the record and the rest of the record grows on them, even though they think it's not what they like."

Part of the appeal of the LP is the strong writing and producing. Bol-

(Continued on page 25)

FEATURE SPOTLIGHT

Morris Day Casts "Fishnet"

By Julius Robinson

LOS ANGELES – Morris Day knows what he wants - as a member of the Minnesota Rat Pack that includes Prince, Jerry Jam and Terry Lewis, he's a man of definite musical and creative convictions. In his first album *The Color of Success*, Day reflected his seminal work in the Twin Cities with early groups that included the afore-mentioned gentlemen, including his group The Time with Jam and Lewis. His new album "Daydreaming" carries on his dedication to an "attitude", a kind of unrelenting funk that carries a taste of sophistication mixed with street

values. Add on to this Day's award-winning work in Prince's film *Purple Rain* and you see the picture - Day has a vision, and even the tongue-in-cheek chart-topping single "Fishnet" from the new LP reflects it.

"The connection between the sing-

NEW FACES TO WATCH

Ricardo Silveira

By Lee Jeske

NEW YORK – "I don't like to label myself as any specific style, because I like the listener to do that. But I'm from Brazil, so I have Brazilian influences, and I play the guitar, so I have guitar influences, like the blues aspect. And there's a jazz aspect in my music, because there's improvisation. So it fits, somehow, in a fusion category. I think that this is going to be the category where this record's going to be in the stores – Jazz Fusion."

It's going to fit there very nicely, thank you. *Long Distance*, Ricardo Silveira's first American release (and the first album on the revitalized Verve Forecast imprint) is a fusion album from its curly head to its barefooted toes. It's even got such fusionmeisters as David Sanborn, Ernie Watts and Marcio Montarroyos as guests, and Pat Metheny contributed a tune (on which he plays rhythm guitar). It's the closing of the circle in way. Americans like Chick Corea pumped lots of Brazilian rhythms and sounds into fusion, now such Brazilians as Silveira are spinning it back with an even headier Brazilian whirl. Pop music has recently begun heading towards Brazil, but jazz, and jazz fusion, has been there for years.

"Sometimes the sound of the electric guitar is not obviously identifiable with Brazil," says Silveira, "but the way I phrase, the way I play – if I wasn't Brazilian, it wouldn't be that way. And the kind of percussion that I have is very Brazilian. But the music that you hear in Brazil nowadays is now what you would expect of Brazilian music."

Ricardo Silveira was born in Rio in 1956. In the mid-'70s he spent a couple of years at Boston's Berklee School of Music then returned to Brazil and a successful career as a studio musician and sideman. He's recorded with Gal Costa, Elis Regina, Ivan Lins, Gilberto Gil and many others – "I think I've played with

RICARDO SILVEIRA

every singer on the Brazilian music scene," he says – and spent three years ('83-'86) touring with Milton Nascimento (including an American tour).

"I started doing my own gigs around '82," he says, "and my first record, which was only released in Brazil, came out in '84."

Ricardo plans to spend a good amount of time in America now. He's working with Herbie Mann's Jasil Brazz and looking forward to putting his own band together for an American tour. He's also part of a cooperative band in Rio called Zil.

"The instrumental music scene is getting better in Brazil," he says. "I just played a few outdoor concerts where a lot of people showed up, and a lot of people knew about what we were doing. From my generation of musicians, there are about five or six people who have bands who are doing some nice music."

Long Distance shouldn't have far to travel to be widely-accepted by fusion-oriented radio stations and American fusion fans, who have always had a hankering for the rhythmic sounds of Brazil.

"I'm already thinking about my next record," says Ricardo Silveira. "I have to come up with a good record after a good record."

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ing and acting," says Day, "is the attitude. The way I deliver, the way I talk on a record is similar to the way I talked in the movie. It reflects Morris Day. The director went over the dialogue with us and asked us to say it the way we normally would."

Morris Day wants to have a firm hand in his creative output. He did almost all the work on his first solo effort himself, but on *Daydreaming* he brought in help. "I worked with my wife who co-wrote and co-produced most of the album. Jerry Jam and Terry Lewis I brought in for two numbers, 'Fishnet' and 'Love Is A Game'. I brought them in obviously because we felt they could add on something that no one else could do. Familiarity and and friendship were of course very important."

Their is a sexuality about Morris Day's writing, that sometimes makes his tunes a little risque. It's another factor that he won't compromise about. "It's kind of crazy - second verse of 'Fishnet' is (singing) *Closer I can see/these drawers I could not pass.* I try to keep an eye on it, though. I try to make it humorous and fun but not distasteful. You have to take into consideration though that there's not a lot you can sing about that kids don't already know."

Day denies that he's sexist. "I don't try to put the emphasis on 'macho'. I like to think that I'm firmly planted as the man. I enjoy singing about a nice woman with *big* legs and fishnet stockings. I enjoy these things... looking at 'em and singing about 'em!"

(Continued on page 25)

EAST COASTINGS

SONGS AND STORIES Though she hasn't been home to South Africa in 28 years and though she hasn't had a U.S. album release in 19 years, to Americans **Miriam Makeba** is perhaps the best known South African musical performer. That's due in part to our own extreme ignorance of non-Anglo pop musics, and, of course, to the oppressive apartheid regime. But largely it's due to Makeba's distinguished career and her rise to fame here in the late 50s and early 60s.

Already a star at a young age in South Africa, it was her appearance in a 1956 documentary *Come Back, Africa*, that brought her to the attention of **Harry Belafonte** and others. From her first performances at the Village Vanguard to her Top 13 1967 hit "Pata, Pata" she was something of a sensation. Yet her life has hardly been filled with a star's luxury. Denied entry to her own country in 1960 to return for her mother's funeral, she has lived in exile since. In 1968, after her marriage to Black Panther leader Stokely Carmichael, she found herself blacklisted in the U.S. Only this past year, as part of **Paul Simon**'s *Graceland* tour, did she play here again.

BUST THIS, MTV – Miriam Makeba recently shot a video for her new album Sangoma *with the cast of the Broadway musical Sarafina!*

This tale and that of a lifetime of struggle are told in Makeba's new autobiography *Makeba: My Story*, written with James Hall and published by New American Library. The book is fascinating on several levels: as testament to the way the political is personal, as African narrative, and as the history of a courageous woman whose life has been filled with trials. Accompanying the book is an equally beautiful personal document, the album *Sangoma*. Released by Warner Bros, which has issued LPs by *Graceland* tour-mates **Ladysmith Black Mambazo** and **Hugh Masekela**, it's a collection of traditional songs recorded by overdubbing Makeba's voice to form a small choir against which she solos. Along with two new township jive records on Virgin Earthworks, the compiliation *Thunder Before Dawn* and **Mahlathini**'s *The Lion Of Soweto*, *Sangoma* is a welcome addition to a growing number of South African releases.

HOW YA LIKE ME NOW? – The star of the Jive/RCA rap showcase The *Word Is Rap *(Jan. 22 at Club Very Nice in Manhattan) was Kool Moe Dee (c). Best stage show went to Steady B, and most amazing was D.J. Jazzy Jeff & Fresh Prince. Shown above, from left: Rick Dobbis, exec. vp, RCA; Richard Smith, vp of R&B promotion, RCA; Mr. Moe Dee; Mike Omansky, vp of marketing and operations, RCA; and Barry Weiss, vp of marketing and operations, Jive Records; kneeling are Bridgeport rappers the Skinny Boys.*

OF KANGOLS AND THE KID – The Kangol Kid of rap group U.T.F.O. (best remembered for their smash "Roaxanne Roxanne" and their recent *Lethal* on Select) will be stepping out on his own to do some production work. Presently he has two acts, Class A, a harmony group from Jersey City, New Jersey, and Miss Mississippi, a Miss America contestant and talented vocalist. He'll still be recording with U.T.F.O., and looks forward to the challenge of competing with himself: "You can't lose. I'll produce all these groups and have them out there on the charts and go right back with my group and say, 'Ok, now let's go beat that.' "

Encouraged by U.T.F.O.'s production and backing group Full Force, Kangol first tried his hand at producing in '86 with Whistle's "Just Bugging," which became a Top 20 B/C hit. He went on to produce the Whistle album and to work with none other than Darryl Strawberry. He's recorded three songs with Class A, all ballads, in his 8 track home studio and hopes to shop them around soon. He'll also be managing the group. One of their first priorities will be a benefit for the homeless in Jersey City, a basketball game at a local high school to be followed by a performance. Miss Mississippi is presently seeking management and a record deal. Anyone interested in contacting the Kangol Kid kan kall (718) 756-6979.

Joe Levy

CASH BOX TOP 100 ALBUMS

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

Title, Artist, Label, Number, Distributor
■ = Platinum (RIAA Certified)
□ = Gold (RIAA Certified)

		LW	WOC
1	*FAITH* GEORGE MICHAEL (Columbia OC 40867)CBS	1	14
2	*DIRTY DANCING 9.98* ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1-R)RCA	2	22
3	*KICK 9.98* INXS (Atlantic 81796-1)WEA	3	16
4	*SKYSCRAPER 9.98* DAVID LEE ROTH (Warner Bras. 25671-1)WEA	9	4
5	*BAD* MICHAEL JACKSON (Epic OE 40600)CBS	5	23
6	*TIFFANY 8.98* (MCA 5973)MCA	4	20
7	*HYSTERIA 9.98* DEF LEPPARD (Mercury 830 675-1)POL	6	28
8	*THE LONESOME JUBILEE 8.98* JOHN COUGAR MELLENCAMP (Mercury 832 465-1)POL	8	25
9	*CLOUD NINE 8.98* GEORGE HARRISON (Dark Horse/Warner Bras. 25643)WEA	7	15
10	*...NOTHING LIKE THE SUN 10.98* STING (A&M SP 6402)RCA	10	18
11	*WHITESNAKE 9.98* (Geffen 24099)WEA	11	46
12	*OUT OF THE BLUE 8.98* DEBBIE GIBSON (Atlantic ATL 81780)WEA	12	26
13	*A MOMENTARY LAPSE OF REASON* PINK FLOYD (Columbia OC 40599)CBS	13	23
14	*THE JOSHUA TREE 9.98* U2 (Island/Atlantic 90581)WEA	14	48
15	*WHENEVER YOU NEED 8.98* *SOMEBODY* RICK ASTLEY (RCA 6822-1-R)RCA	25	5
16	*TUNNEL OF LOVE* BRUCE SPRINGSTEEN (Columbia OC 40999)CBS	16	19
17	*HOT, COOL, AND VICIOUS 8.98* SALT N PEPA(Next Plateau PL 1007)IND	20	25
18	*INSIDE INFORMATION 9.98* FOREIGNER (Atlantic 81808)WEA	18	10
19	*WHITNEY 9.98* WHITNEY HOUSTON (Arista AL-8405)RCA	15	37
20	*SO FAR, SO GOOD...SO WHAT! 8.98* MEGADETH (Capitol C1-48148)CAP	23	4
21	*PERMANENT VACATION 8.98* AEROSMITH (Geffen GHS24162)WEA	17	24
22	*HEAVEN ON EARTH 8.98* BELINDA CARLISLE (MCA 42080)MCA	19	19
23	*BORN TO BE BAD 8.98* GEORGE THOROGOOD & THE DESTROYERS (EMI-Manhattan E1-46973)CAP	27	4
24	*CHARACTERS 9.98* STEVIE WONDER (Motown 6248ML)MCA	22	13
25	*APPETITE FOR DESTRUCTION 8.98* GUNS AND ROSES (Geffen GHS 24148)WEA	31	26
26	*MAKE IT LAST FOREVER 8.98* KEITH SWEAT (Elektra 60763)WEA	34	11
27	*EXPOSURE 8.98* EXPOSÉ (Arista 8441)RCA	21	53
28	*TANGO IN THE NIGHT 9.98* FLEETWOOD MAC (Warner Bras.. 25471-1)WEA	28	44
29	*NEVER DIE YOUNG* JAMES TAYLOR (Columbia FC 40851)	37	3
30	*BACK FOR THE ATTACK 8.98* DOKKEN (Elektra 60735)WEA	24	14
31	*GOOD MORNING, VIETNAM 9.98* ORIGINAL MOTION PICTURE SOUNDTRACK (A&M SP 3913)RCA	42	3
32	*INTRODUCING THE HARDLINE ACCORDING TO* TERRENCE TRENT D'ARBY(Columbia BFC 40964)CBS	39	19
33	*ALL OUR LOVE 8.98* GLADYS KNIGHT & THE PIPS (MCA 42004)MCA	36	13
34	*ELTON JOHN LIVE IN 10.98* *AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA* ELTON JOHN (MCA 2-8022)MCA	26	32
35	*UNLIMITED! 8.98* ROGER (Reprise 25496)WEA	30	14
36	*ONCE BITTEN 8.98* GREAT WHITE (Capitol ST12565)CAP	41	32
37	*JODY WATLEY 8.98* (MCA 5898)MCA	40	50
38	*ACTUALLY 9.98* PET SHOP BOYS (EMI/Manhattan ELT 46972)CAP	38	23
39	*TELL IT TO MY HEART 8.98* TAYLOR DAYNE (Arista AL 8529)RCA	44	6
40	*DUOTONES 8.98* KENNY G (Arista AL8 8427)RCA	32	56
41	*RAPTURE 8.98* ANITA BAKER (Elektra 9-60444)WEA	43	99
42	*PRIDE 8.98* WHITE LION (Atlantic 81768)WEA	50	16
43	*YOU CAN DANCE 9.98* MADONNA (Sire 25535-1)WEA	33	13
44	*RICHARD MARX 8.98* (Manhattan ST 53049)CAP	46	36
45	*BIG GENERATOR 8.98* YES (Atco 90522)WEA	29	20
46	*I'M THE MAN 8.98* ANTHRAX (Megaforce/Island 90685)WEA	45	11
47	*IT'S BETTER TO TRAVEL 8.98* SWING OUT SISTER (Mercury 832 213-1)POL	53	27
48	*PHANTOM OF THE OPERA* ORIGINAL LONDON CAST (Polydor 831273-1)	62	2
49	*SAVAGE 9.98* EURYTHMICS (RCA 6794-1-R)RCA	35	10
50	*LET IT LOOSE* GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic OE 40769)CBS	51	37
51	*DOCUMENT 8.98* R.E.M. (I.R.S. 42059)MCA	47	23
52	*ROBBIE ROBERTSON 8.98* (Geffen GHS 24160)WEA	49	16
53	*EVERLASTING 8.98* NATALIE COLE (Manhattan ST 5309)CAP	52	29
54	*CHRONICLES 8.98* STEVE WINWOOD (Island/Warner Bras. 25660)WEA	54	15
55	*THE LION AND THE COBRA* SINÉAD O'CONNOR (Chrysalis BFV 41612)CBS	65	4
56	*LESS THAN ZERO* ORIGINAL MOTION PICTURE SOUNDTRACK (Def Jam/Columbia SC 44042)CBS	48	12
57	*SUBSTANCE 1987 12.98* NEW ORDER (Qwest 25621-1)WEA	57	27
58	*TOUCH THE WORLD* EARTH, WIND & FIRE (Columbia FC 40596)CBS	56	15
59	*CANCIONES DE MI PADRE 8.98* LINDA RONSTADT (Asylum 60765-1)WEA	58	12
60	*COMING AROUND AGAIN 8.98* CARLY SIMON (Arista AL-8443)RCA	61	45
61	*CREST OF THE KNAVE* JETHRO TULL (Chrysalis OV 41590)CBS	55	21
62	*HOW YA LIKE ME NOW 8.98* KOOL MOE DEE (Jive 1079-1-J)RCA	63	14
63	*CHER 8.98* (Geffen 24164)WEA	75	15
64	*CRAZY NIGHTS 8.98* KISS (Mercury 832 622-1)POL	64	21
65	*ALWAYS & FOREVER¤ 8.98* RANDY TRAVIS (Warner Bras. 25568-1)WEA	72	41
66	*KISS ME, KISS ME, KISS ME 9.98* THE CURE (Elektra 60737-1)WEA	60	37
67	*L.A. GUNS 8.98* (Vertiga 834 144-1)POL	84	4
68	*BETE NOIRE 8.98* BRYAN FERRY (Reprise 25598)WEA	71	15
69	*80'S LADIES 8.98* K.T. OSLIN (RCA 5924-1)RCA	70	13
70	*SIGN "O" THE TIMES 15.98* PRINCE (Paisley Park/Warner Bras. 25577-1)WEA	66	46
71	*BAD ANIMALS 8.98* HEART (Capitol PJ 12546)CAP	59	39
72	*BLOW UP YOUR VIDEO 9.98* AC/DC (Atlantic 81828-1)WEA	DEBUT	
73	*BABYLON AND ON 8.98* SQUEEZE (A&M SP 5161)RCA	73	22
74	*BUSTER POINDEXTER 8.98* (RCA 6633-1-R)RCA	74	10
75	*GIRLS, GIRLS, GIRLS 8.98* MOTLEY CRUE (Elektra 60725-1)WEA	67	39
76	*ROCK OF LIFE 9.98* Rick Springfield (RCA 6620-1-R)	DEBUT	
77	*LOVE IS SUCH A FUNNY GAME 8.98* MICHAEL COOPER (Warner Bras. 25653)WEA	80	10
78	*KILL 'EM ALL 8.98* METALLICA (Elektra 60766)WEA	88	4
79	*MAN OF COLOURS* ICEHOUSE (Chrysalis OV 41529)CBS	81	19
80	*THE HUNGER* MICHAEL BOLTON (Columbia BFC40473)CBS	86	20
81	*EARTH•SUN•MOON 8.98* LOVE AND ROCKETS (Big Time 6058-1)RCA	76	18
82	*HEARSAY* ALEXANDER O'NEAL (Tabu FZ 40320)CBS	69	29
83	*LET ME TOUCH YOU 8.98* THE O'JAYS (Philadelphia Int'l/EMI ST 53036)CAP	83	38
84	*VITAL IDOL* BILLY IDOL (Chrysalis OV 41620)CBS	68	21
85	*MUSIC FOR THE MASSES 8.98* DEPECHE MODE (Sire 25614-1)WEA	79	19
86	*TO HELL WITH THE DEVIL 9.98* STRYPER (Enigma PJAS 73237)CAP	77	7
87	*THE CALIFORNIA RAISINS 8.98* (Priority 9706)CAP	82	7
88	*ONE GOOD REASON* PAUL CARRACK (Chrysalis BFV 41578)CBS	98	6
89	*DANA DANE WITH FAME 8.98* DANA DANE (Profile 1233)IND	78	23
90	*SHARP 8.98* ANGELA WINBUSH (Mercury 832 733-1 Q1)MCA	93	18
91	*THE FINAL COUNTDOWN* EUROPE (Epic BFE 40241)CBS	85	59
92	*SHOW ME 8.98* THE COVER GIRLS (Fever/Sutra SFS 004)IND	94	27
93	*LA BAMBA 9.98* ORIGINAL MOTION PICTURE SOUNDTRACK (Slash/Warner Bras. 25605)WEA	91	33
94	*GRACELAND• 9.98* PAUL SIMON (Warner Bras. 25447) WEA	87	77
95	*LIVING LARGE 8.98* HEAVY D. AND THE BOYZ (MCA 5986)MCA	90	20
96	*LOOK WHAT THE CAT• 8.98* *DRAGGED IN* POISON (Enigma ST 12523)CAP	89	80
97	*IN MY TRIBE 8.98* 10,000 MANIACS (Elektra 60738)WEA	100	4
98	*BRASIL 9.98* THE MANHATTAN TRANSFER (Atlantic 81803)WEA	97	13
99	*RED 8.98* THE COMMUNARDS (London 42106)MCA	99	4
100	*PAID IN FULL 8.98* ERIC B AND RAKIM (4th & B' Way 40005)WEA	96	29

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.

CASH BOX TOP ALBUMS/101 to 200

		LW	WOC
101	***SURFING WITH THE ALIEN 8.98*** JOE SATRIANI (Relativity/Important 8193)IND	138	2
102	***PEBBLES 8.98*** (MCA 42094)MCA	135	2
103	***UNCHAIN MY HEART 8.98*** JOE COCKER (Capital CLT 48285)CAP	102	13
104	***FLOODLAND 8.98*** THE SISTERS OF MERCY (Elektra 60762-1)WEA	109	4
105	***BORN TO BOOGIE 8.98*** HANK WILLIAMS, JR (Curb 25593)WEA	95	31
106	***LITA 8.98*** LITA FORD (Dreamland/RCA 6397-R-A)RCA	DEBUT	
107	***OPEN SESAME 8.98*** WHODINI (Jive JL-8494)RCA	92	20
108	***HOLD YOUR FIRE 9.98*** RUSH (Mercury 832 464-1)POL	101	23
109	***SLIPPERY WHEN WET• 8.98*** BON JOVI (Mercury 830 264-1M-1)POL	106	78
110	***MAGIC 8.98*** THE JETS (MCA 42085) MCA	112	17
111	***THE SINGLES 9.98*** THE PRETENDERS (Sire 25664)WEA	105	14
112	***GARAGE DAYS REVISITED 5.98*** METALLICA (Elektra 60757)WEA	110	25
113	***ONE HEARTBEAT 8.98*** SMOKEY ROBINSON (Motown 6226 ML)MCA	107	44
114	***THE ROAD 8.98*** THE KINKS (MCA 42107)MCA	124	2
115	***GOOD LOVE 8.98*** MELI'SA MORGAN (Capitol CLT 46943)CAP	116	12
116	***SWING STREET 8.98*** BARRY MANILOW (Arista AL-8527)RCA	103	12
117	***SPANISH FLY*** LISA LISA AND CULT JAM (Columbia 40477)CBS	111	43
118	***FOREVER YOURS*** TONY TERRY (Epic BFE 40890)CBS	125	6
119	***BIGGER AND DEFFER*** L.L. COOL J (Def Jam FC 40793)CBS	104	37
120	***JUST US 8.98*** ALABAMA (RCA 6495-1)RCA	120	19
121	***IN THE DARK 9.98*** GRATEFUL DEAD (Arista AL-8452)RCA	115	32
122	***TRIO 8.98*** DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS (Warner Bros. 25491)WEA	121	9
123	***STRANGEWAYS, 8.98 HERE WE COME*** THE SMITHS (Sire/Warner Bros. 25649)WEA	113	21
124	***SEXAPPEAL 9.98*** GEORGIO (Motown 6229 ML)MCA	118	13
125	***LOVE CHANGES 8.98*** KASHIF (Arista AL-8447)RCA	114	14
126	***ONE LORD, ONE FAITH, ONE BAPTISM*** ARETHA FRANKLIN (Arista AL-8497)RCA	117	12
127	***ALL THE BEST 9.98*** PAUL McCARTNEY (Capital CLW48287)CAP	108	11
128	***LETHAL 8.98*** U.T.F.O.(Select Set 12619)POL	123	24
129	***HOT AUGUST NIGHT II*** NEIL DIAMOND (Columbia C2X 40990)CBS	119	14
130	***EYES OF A STRANGER 8.98*** The Deele (Solar ST72555)CAP	DEBUT	
131	***POP GOES THE WORLD 8.98*** MEN WITHOUT HATS (Mercury 832 730-1)POL	133	5
132	***GO*** HIROSHIMA (Epic FE 40679)CBS	132	29
133	***YOYO 8.98*** BOURGEOIS TAGG (Island 90638-1)WEA	128	16
134	***WOW 8.98*** BANANARAMA (London 828-061-1 R-1)POL	130	22
135	***EYE OF THE HURRICANE 8.98*** THE ALARM (I.R.S. 42085)MCA	122	16
136	***KOOL & DEADLY 8.98*** JUST-ICE (Fresh LPRE-5)IND	126	5
137	***POSITIVE 8.98*** PEABO BRYSON (Elektra 60753-1)WEA	139	3
138	***SUPER BAD*** CHRIS JASPER (CBS Assacioted BFZ 44053)CBS	147	3
139	***DIESEL AND DUST*** MIDNIGHT OIL (Columbia BFC 40967)	153	3
140	***POETIC CHAMPIONS 8.98 COMPOSE*** VAN MORRISON (Mercury 832 585-1)POL	131	21
141	***COLLABORATION 8.98*** GEORGE BENSON & EARL KLUGH (Warner Bros. 25580)WEA	137	35
142	***FREHLEY COMET LIVE + 1 6.98*** Ace Frehley (Megaforce/Atlantic 81826)WEA	DEBUT	
143	***KOHUEPT*** BILLY JOEL (Columbia CX2 40996)CBS	127	17
144	***CRUSHIN' 8.98*** THE FAT BOYS (Tin Pan Apple 831 948-1)POL	129	38
145	***SURVEILLANCE 8.98*** TRIUMPH (MCA 42083)MCA	134	14
146	***MILES 8.98*** MILES JAYE (Island 90615)WEA	140	11
147	***THE RIGHT NIGHT AND BARRY WHITE 8.98*** BARRY WHITE (A&M SP 5154)RCA	141	17
148	***SKINNY & PROUD 8.98*** SKINNY BOYS (Jive 1077-1-J)RCA	142	13
149	***OUTSIDE LOOKING IN 8.98*** BaDEANS (Reprise/Slash 25029-1)WEA	144	22
150	***THE BIG THROWDOWN 8.98*** LEVERT (Atlantic 81773-1)WEA	143	29
151	***DOOR TO DOOR 8.98*** THE CARS (Elektra 60747-1)WEA	149	25
152	***CONTAGIOUS 8.98*** THE BAR-KAYS (Mercury 830 305-1)POL	145	15
153	***THE HOUSE OF DOLLS 8.98*** GENE LOVES JEZEBEL (Geffen GHS 24171)WEA	156	17
154	***IF YOU CANT LICK'EM... 9.98 LICK'EM*** Ted Nugent (Atlantic 81812)WEA	DEBUT	
155	***SOLITUDE STANDING 8.98*** SUZANNE VEGA (A&M SP 5136)RCA	151	42
156	***TOUCH 8.98*** LAURA BRANIGAN (Atlantic 81747)WEA	148	29
157	***GUESS WHO'S COMIN' TO THE CRIB?*** FULL FORCE (Columbia FC 40894)CBS	146	15
158	***DISCOVERY 8.98*** SHANICE WILSON (A&M SP 5128)RCA	161	14
159	***TOGETHER AGAIN 8.98*** THE TEMPTATIONS (Motown 6246ML)MCA	150	18
160	***WINDHAM HILL RECORDS 9.98 SAMPLER 88*** Various Artists (Windham Hill WH-1065)RCA	DEBUT	
161	***IF I WERE YOUR WOMAN 8.98*** STEPHANIE MILLS (MCA 5996)MCA	152	36
162	***PRIMITIVE COOL*** MICK JAGGER (Columbia OC 40919)CBS	155	22
163	***STILL LIFE (TALKING) 9.98*** PAT METHENY GROUP (Geffen 24145)WEA	158	30
164	***GET RHYTHM 8.98*** RY COODER (Warner Bros. 25639)WEA	136	15
165	***STACEY Q 9.98*** STACEY Q (Profile PRO 1217)WEA	DEBUT	
166	***THE PEOPLE WHO GRINNNED 8.98 THEMSELVES TO DEATH*** THE HOUSEMARTINS (Elektra 9 60761-1)WEA	157	17
167	***CASUAL GODS 8.98*** JERRY HARRISON (Sire 25663-1)WEA	170	3
168	***GREATEST HITS, 9.98 VOL. III 1979-1987*** ELTON JOHN (Geffen GHS 24153)WEA	164	16
169	***BACK IN THE HIGH LIFE• 8.98*** STEVE WINWOOD (Island/Warner Bros. 25448-1) WEA	167	85
170	***LIVE IN THE RAW 8.98*** W.A.S.P. (Capital CLT 48053)CAP	163	21
171	***ALPHABET CITY 8.98*** ABC (Mercury 832 391-1)POL	160	28
172	***FREE AS A BIRD 8.98*** SUPERTRAMP (A&M SP 5181)RCA	162	18
173	***IT JUST GETS BETTER 8.98 WITH TIME*** WHISPERS (Solar ST-72554)CAP	166	43
174	***LIFE AS WE KNOW IT•*** REO SPEEDWAGON (Epic FE 40444)CBS	169	52
175	***BIRTH, SCHOOL, WORK, DEATH*** THE GODFATHERS (Epic BFE 40946)CBS	DEBUT	
176	***WILDSIDE*** LOVERBOY (Columbia OC 40893)CBS	159	25
177	***LOST BOYS 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 81767)WEA	171	29
178	***HAPPY? 8.98*** PUBLIC IMAGE LIMITED (Virgin 90643)WEA	173	20
179	***GLENN JONES 8.98*** (RCA 1062-1-J)RCA	165	15
180	***THE BIG EASY 8.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (Antilles/Island AN 7087)IND	172	21
181	***LICENSED TO ILL•*** BEASTIE BOYS (Def Jam BFL 40238)CBS	178	67
182	***JONATHAN BUTLER 8.98*** (Jive/RCA 1032-1-J)RCA	179	38
183	***STORIES WITHOUT WORDS 9.98*** SPYRO GYRA (MCA 42046)MCA	174	27
184	***CIRCUMSTANTIAL EVIDENCE 8.98*** SHALAMAR (Solar ST 72556)CAP	175	14
185	***BROADCAST 8.98*** CUTTING CREW (Virgin/Atlantic 90573)WEA	176	50
186	***BLUES FOR SALVADOR*** CARLOS SANTANA (Columbia FC 40875)CBS	181	17
187	***WHO'S THAT GIRL 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Bros. 25611)WEA	183	30
188	***TIMOTHY B. 8.98*** TIMOTHY B. SCHMIT (MCA 42049)MCA	177	20
189	***INVISIBLE TOUCH• 9.98*** GENESIS (Atlantic 81641) WEA	185	88
190	***ROCK YOU TO HELL 8.98*** GRIM REAPER (RCA 6250-1-R)RCA	184	28
191	***WA WA NEE*** (Epic BFE 40858)CBS	187	16
192	***BRIDGE OF SPIES 8.98*** T'PAU (Virgin 90595)WEA	188	36
193	***WHITNEY HOUSTON• 8.98*** (Arista AL8-8211) RCA	190	153
194	***2 LIVE CREW IS 8.98 WHAT WE ARE*** 2 LIVE CREW (Luke Skywalker XR100)IND	194	45
195	***STRONG PERSUADER¤ 8.98*** ROBERT CRAY (Mercury 830 568-1)POL	189	64
196	***ONE WAY HOME*** HOOTERS (Columbia 40659)CBS	182	30
197	***TRUE BLUE• 9.98*** MADONNA (Sire 25442-1)WEA	186	85
198	***IN NO SENSE? NONSENSE?*** ART OF NOISE (Chrysalis OV 41570)CBS	192	19
199	***NO PROTECTION 9.98*** STARSHIP (RCA 6413-1-G-A)RCA	195	32
200	***RHYME PAYS 8.98*** ICE-T (Sire 25602-1)WEA	191	29

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

2 Live Crew 194
10,000 Maniacs 97
ABC 171
AC/DC 72
Adams, Bryan 198
Aerosmith 21
Alabama 120
The Alarm 135
Anthrax 46
Art of Noise 198
Astley, Rick 15
Baker, Anita 41
Bananarama 134
Bar-Kays 152
Beastie Boys 181
Benson, Klugh 141
BoDeans 149
Bolton, Michael 80
Bon Jovi 109
Bourgeois Tagg 133
Brannigan, Laura 156
Bryson, Peabo 137
Butler, Jonathan 1823
California Raisins 87
Carlilse, Belinda 22
Carrack, Paul 88
Cars, The 151
Cher 63
Cocker, Joe 103
Cole, Natalie 53
Communards ..... 99'
Cooder, Ry 164
Cooper, Michael 77
Cover Girls 92
Cray, Robert 195
The Cure 66
Cutting Crew 185
Dana Dane 89
D'Arby, Terrence Trent 32
Deele 130
Def Leppard 7
Depeche Mode 85
Diamond, Neil 129
Dokken 30
Earth, Wind & Fire 58
Eric B And Rakim 100
Europe 91
Eurythmics 49
Expose 27
Fat Boys 144
Ferry, Bryan 68
Fleetwood Mac 28
Ford, Lita 106
Foreigner 19
Franklin, Aretha 126
Frehley, Ace 142
Full Force 157
Gene Loves Jezebel 153
Genesis 189
Georgio 124
Gibson, Debbie 12
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CASH BOX TOP BLACK CONTEMPORARY ALBUMS

		LW	WOC
1	**ALL OUR LOVE** Gladys Knight & The Pips (MCA 42004)	2	12
2	**CHARACTERS** Stevie Wonder (Motown 6248ML)	1	12
3	**BAD** Michael Jackson (Epic OE 40600)	3	23
4	**TOUCH THE WORLD** Earth, Wind & Fire (Columbia FC 40596)	4	13
5	**MAKE IT LAST** Keith Sweat (Elektra 60763)	5	5
6	**LET ME TOUCH YOU** O'Jays (Philadelphia International/EMI ST 53036)	6	36
7	**WHITNEY** Whitney Houston (Arista AL-8405)	7	37
8	**UNLIMITED!** Rager (Reprise 9-25496-1/Warner Bros.)	8	12
9	**EVERLASTING** Natalie Cole (Manhattan ST 5309)	9	31
10	**HOT, COOL & VICIOUS** Salt-N-Pepa (Next Plateau PL 1007)	10	43
11	**GOOD LOVE** Mel'sa Morgan (Capital CLT-46943)	12	10
12	**FAITH** George Michael (Columbia OC 40867)	13	11
13	**SHARP** Angela Winbush (Mercury 832-733-1)	11	17
14	**LOVE CONFESSIONS** Miki Howard (Atlantic 81810-1)	15	13
15	**JODY WATLEY** Jody Watley (MCA 5898)	14	50
16	**LIVING LARGE** Heavy D. & The Boyz (MCA 5986)	18	17
17	**DANA DANE WITH FAME** Dana Dane (Profile PRO 1233)	19	26
18	**LOVE CHANGES** Kashif (Arista AL-8447)	17	12
19	**HEARSAY** Alexander O'Neal (Tabu/Epic 25602-1)	20	29
20	**LETHAL** U.T.F.O. (Select Sel 12619)	16	26
21	**GUESS WHO'S COMIN' TO THE CRIB?** Full Force (Columbia FC 40894)	22	13
22	**TOGETHER AGAIN** Temptations (Motown 6246ML)	23	21
23	**LOVE IS SUCH A FUNNY GAME** Michael Cooper (Warner Bros. 1-25653)	26	6
24	**KOOL & DEADLY** Just-Ice (Fresh LPRE-5/Sleeping Bag)	30	4
25	**COME INTO MY LIFE** Joyce Sims (Sleeping Bag TLX 10)	29	7
26	**INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY** Terence Trent D'Arby (Columbia BFC 40964)	31	16
27	**EYES OF A STRANGER** The Deele (Solar/Capital ST72555)	36	25
28	**JUST BETWEEN US** Gerald Albright (Atlantic 81813-1)	27	11
29	**IF I WERE YOUR WOMAN** Stephanie Mills (MCA 5996)	24	36
30	**ONE LORD, ONE FAITH, ONE BAPTISM** Aretha Franklin (Arista AL 8497)	37	7
31	**PEBBLES** Pebbles (MCA 42094)	34	6
32	**LESS THAN ZERO** Soundtrack (Def Jam/Columbia 44042)	33	5
33	**ONE HEARTBEAT** Smokey Robinson (Motown 6626 ML)	32	48
34	**HOW YA LIKE ME NOW** Kool Mae Dee (Jive 1079-1-J/RCA)	28	12
35	**THE BIG THROWDOWN** Levert (Atlantic 7-89217)	25	27
36	**SPANISH FLY** Lisa Lisa And Cult Jam (Columbia FC 40477)	21	41
37	**PAYED IN FULL** Eric B. & Rakim (4th & B'WAY/Island 40005)	35	31
38	**RUFFIN & KENDRICK** David Ruffin & Eddie Kendrick (RCA 6765-1-R)	38	6
39	**BABY TONIGHT** Marlan Jackson (Capital CLT 46942)	39	18
40	**DUOTONES** Kenny G (Arista AL 88427)	41	38
41	**RAPTURE** Anita Baker (Elektra 9-60444-1)	42	100
42	**FOREVER YOURS** Tony Terry (Epic BFE 40890)	44	10
43	**OPEN SESAME** Whodini (Jive JL-8494)	46	18
44	**AFTER DARK** Ray Parker Jr. (Geffen GHS 24124)	45	19
45	**SUPERBAD** Chris Jasper (CBS Associates BFZ 44053)	52	3
46	**LILLO** Lilla Thomas (Capital ST-12450)	48	44
47	**MILES** Miles Jaye (Island 90615)	40	17
48	**MR. MAGIC'S RAP ATTACK VOLUME III** Various Artists (Profile 1249)	51	4
49	**MAGIC** The Jets (MCA 42085)	50	15
50	**JONATHAN BUTLER** Jonathan Butler (Jive/RCA 1032-1-J)	47	37
51	**BIGGER AND DEFFER** L.L. Cool J (Def Jam/Columbia FC 40793)	53	37
52	**TELL IT TO MY HEART** Taylor Dayne (Arista AL 8529)	57	3
53	**SIGN "O" THE TIMES** Prince (Paisley Park/Warner Bros. 1-25577)	49	45
54	**KISS SERIOUS** Chica DeBarge (Motown 6249 ML)	56	17
55	**DISCOVERY** Shanice Wilsan (A&M SP 5128)	54	16
56	**NAJEE'S THEME** Najee (EMI America ST 1724)	43	59
57	**SERIOUS** Deja (Virgin 90601-1)	59	17
58	**SEXAPPEAL** Georgia (Motown 6229 ML)	58	44
59	**THE RIGHT NIGHT AND BARRY WHITE** Barry White (A&M SP5154)	60	16
60	**DIANE REEVES** Diane Reeves (Blue Note BLT 46906)	71	2
61	**SHADES OF LACE** Lace (Wing/PolyGram 451-1-y-1)	65	17
62	**FAMILY REUNION** Lou Rawles (Gamble & Huff GHR 100)	64	3
63	**JUST GETS BETTER WITH TIME** Whispers (Solar/Capital ST-72554)	55	42
64	**TOUCH AND GO** Force MD's (Tammy Bay TBLP-25631)	61	30
65	**PERSONAL ATTENTION** Stacey Lattisaw (Motown 6241 ML)	73	2
66	**JUST LIKE THE FIRST TIME** Freddie Jackson (Capital ST 12495)	68	69
67	**GLENN JONES** Glenn Jones (Jive 1062-1-J/RCA)	62	20
68	**THE HOUSE THAT RAP BUILT** Hurby's Machine (Sound Check PLS/Next Plateau 1009)	DEBUT	
69	**CONTAGIOUS** Bar-Kays (Mercury 830 305-1)	69	18
70	**LOVE FOR WHAT IT IS** Anita Painter (RCA 6419-1-R)	74	17
71	**DECISIONS** The Winans (Qwest 25510-1)	72	22
72	**BROKEN PUZZLE** Theresa (RCA 6488-1-R) 73	67	21
	WHAT'S MY NAME Steady B. (Jive 1000-1-J)	63	18
74	**ALL BY MYSELF** Regina Belle (Columbia BFC 49537)	66	37
75	**CIRCUMSTANTIAL EVIDENCE** Shalamar (Solar/Capital ST 72556)	70	30

THE BEAT

INSIDE GOSPEL DEBUTS-Veteran radio personality **Candida Mobley** has been selected to host **Inside Gospel** for **Bailey Broadcasting Services** according to executive producer and president **Lee Bailey.** Mobley will anchor the show's anticipated mix of music, interviews and assorted surprises from the world of gospel music personalities.

CANDIDA MOBLEY

As as short form daily/weekend program in the mold of earlier Bailey vehicles **Radioscope** and **King: From Atlanta To The Mountain Top,** Inside Gospel is expected to be lively, informative and tightly produced. Mobley has co-hosted Radioscope segments since that award winning program's inception nearly five years ago. She is accordingly well-versed in the Bailey production style, which emphasizes creativity, original interviews, re-creations of timeless events, and sneak previews of special material in daringly innovative presentations. As it debuts, Inside Gospel has logged a very impressive stations lineup. Airing twice daily or on weekends, on upwards of fifty stations.

The concept has stablized with a new host, and Bailey expects the project will do as well as Radioscope or King have done. "Now that Candida Mobley is hosting, Inside Gospel has the right chemistry to make the show one of our most exciting radio events. We look forward to the unique presence that she will bring." noted Bailey, who cited the Gospel music field as currently receptive to syndicates.

A native New Yorker who grew up in Fayetteville, N.C., Mobley is very familiar with the subject matter of Inside Gospel, as an active member of **Los Angeles' West Angeles Church Of God In Christ.** The multi faceted Mobley has also incorporated her love for physical fitness into a daily on-air aerobicise routine over **KJLH-FM.**

C.C.COOPER-Breaking out on the musical scene is singer, songwriter, producer **C.C.Cooper** with her hot new release entitled **Totally New** on **Krisma Records.** A newcomer with veteran status offering widespread charm and appeal to the world of entertainment. Like many artists of the past and present, C.C. has worked a number of years performing in clubs, working in recording studios and writing her own original material.

Music has alway been an integral part of C.C.'s biographical composite beginning early in her childhood. C.C. studied piano, formed a female vocal group and is now pursuing a solo career. She is an artist driven by vigilence and perseverance. She has lived a dual existence for the last few years to keep her dream alive. She is contemporary, exhibiting a universal sound with an appeal to all ages and backgrounds. With her appealing voice, style and high visibility, no wonder a new star is on the horizon.

RUSSELL IS HERE-Singer-songwriter **Brenda Russell** calls her newest album **Get Here,** but if she were looking for an alternative title, **Homecoming** would be a likely candidate. For it was, at **A&M Records,** that Brenda began her solo career, and since then she has compiled a resume as writer, singer, producer, and all around musician as impressive as any in the business. With Get Here, Brenda has delivered an album showcasing the diversity of her gift of song on everything from energized dance-floor grooves to emotion-packed ballads.

BRENDA RUSSELL

Music began as a family affair for the Brooklyn, New York born **Brenda Gordon.** Her father was a professional singer who performed for a time with the legendary **Ink Spots;** her mother was a singer-songwriter as well, and both parents encouraged Brenda's interest in music from her early childhood.

Brenda's solo career began in 1979, when she recorded the acclaimed **Brenda Russell** album featuring **So Good, So Right,** for **Tommy LiPuma's A&M/Horizon Label.** A second A&M album, **Love Life** followed in 1981. When LiPuma moved to **Warner Bros Records,** he quickly signed Brenda and produced her third album **Two Eyes.**

Along the way, Russell's efforts were hardly confined to her solo recordings. She had also established an estimable reputation as a writer, with songs covered by **Earth, Wind and Fire, Anne Murray, Roberta Flack** and many others. She had also collaborated with **Michael McDonald, Melissa Manchester** and **David Foster** to name a few. Brenda had also developed a solid standing as a session singer, working with performers as diverse as **Barbra Streisand, Elton John, Cher** and **Bette Midler,** and as a background singer on the road with a host of top names.

In 1984, Brenda recorded a fourth solo album in Stockholm, Sweden, where her previous lps had been consistently successful. Although the album was never distributed in the United States, it laid the groundwork for Get Here. And with **Get Here, Brenda Russell** has delivered an album that promises to be very rewarding, indeed.

WALLERT PRESIDENT-Industry veteran **Charles Wallert** one of the top songwriters-producers in the business has been appointed president of New York based **Original Artists Records.** The company will focus on telemarketing of music projects for new and established artist.

The initial project is a double album (featuring the many original hits) and a video on the legendary **O.C. Smith.**

OMITTED-Last week we talked about the great project we heard on **Frankie Gaye** produced by **Al Cleveland.** During our excitement we failed to list a phone number for those interested in this great talent. For more information call **213-296-0055 or 213-665-5345**

BOB LONG

CASH BOX TOP BLACK CONTEMPORARY SINGLES

1	*GIRLFRIEND* (MCA 53185)	Pebbles	1	17
2	*YOU WILL KNOW* (Motown 1919)	Stevie Wonder	6	7
3	*SUPERBAD* (CBS Assoc./Gold City ZS4 07657)	Chris Jasper	3	13
4	*TWO OCCASIONS* (Solar PB-70015)	The Deele	2	17
5	*SOME KIND OF LOVER* (MCA 53235)	Jody Watley	8	11
6	*TO PROVE MY LOVE* (Warner Bros. 7-28200-A)	Michael Cooper	4	18
7	*OVER YOU* (Geffen 7-28152-A)	Ray Parker Jr. w/Natalie Cole	5	13
8	*RUN TO ME* (Mercury 870 033-7)	Angela Winbush	12	11
9	*PUMP UP THE VOLUME* (4th & B'Way /Island 7452)	M/A/R/R/S	9	12
10	*NEVER KNEW LOVE LIKE THIS* (Tabu ZS 407646)	Alexander O'Neal	18	7
11	*COME INTO MY LIFE* (Sleeping Bag 28)	Joyce Sims	11	14
12	*NO 1/2 STEPPIN* (A&M 2990)	Shanice Wilson	15	10
13	*LET ME TOUCH YOU* (P.I.R./Manhattan P-B-50104)	O'Jays	7	14
14	*LOOK WHAT YOU STARTED* (Motown 1920MF)	The Temptations	19	10
15	*MAN IN THE MIRROR* (Epic 34-07668)	Michael Jackson	22	4
16	*WITHOUT YOU* (Elektra 7-69426)	Peobo Bryson & Regina Belle	16	11
17	*FISHNET* (Warner Bros. 7-28201)	Morris Day	23	6
18	*PLAYTHING* (Columbia 38-07685)	Rebbie Jackson	21	7
19	*I WANT HER* (Vintertainment/Elektra 7-69431)	Keith Sweat	10	16
20	*EVERY DROP OF YOUR LOVE* (Motown 1912MF)	Stacy Lattisaw	30	7
21	*HOT THING* (Paisley Park/Warner Bros. 7-28288)	Prince	13	13
22	*THINKING OF YOU* (Columbia 38-07695)	Earth, Wind & Fire	36	5
23	*WISHING WELL* (Columbia 38-07675)	Terence Trent D'Arby	35	7
24	*THAT'S WHERE YOU'LL FIND ME* (Virgin 7-99375)	Deja	33	6
25	*RAINY NIGHT* (Motown 1922MF)	Chico DeBarge	25	11
26	*LIVE MY LIFE* (Virgin 7-99390)	Boy George	26	10
27	*WASN'T I GOOD TO YA ?* (Capitol P-B-44107)	da'Krash	32	6
28	*FOR YOUR LOVE* (A&M 3000)	Barry White	28	12
29	*TAKE GOOD CARE OF ME* (Jive/RCA 1087-7-JAA)	Jonathan Butler	29	7
30	*ROCKET 2 U* (MCA 53254)	The Jets	37	6
31	*FATHER FIGURE* (Columbia 38-07682)	George Michael	39	6
32	*WANNA MAKE LOVE (ALL NIGHT LONG)* (Capitol P-B-44035)	Lillo Thomas	14	15
33	*LOVEY DOVEY* (Epic 34-07697)	Tony Terry	40	6
34	*LOVE CHANGES* (Arista AS1-9626)	Kashif & Meli'sa Morgan	17	17
35	*OOO LA LA LA* (Epic 34-07708)	Tina Marie	43	4
36	*SEASONS CHANGE* (Arista AS1-9640-SA)	Exposé	45	6
37	*HEAVY ON MY MIND* (Warner Bros. 7-27974)	Club Nouveau	42	6
38	*YOU ARE WHO YOU LOVE* (EMI-Manhattan P-B-50108)	Gavin Christopher	46	5
39	*SO AMAZING* (Atlantic 7-89163)	Gerald Albright	20	16
40	*LOVE DON'T GIVE NO REASON* (Motown)	Smokey Robinson	50	5
41	*THRILL SEEKER* (Reprise 7-27982-A)	Roger	63	2
42	*HE TURNED ME OUT* (From The Movie Action Jackson) (RCA 6865-7-RAA)	Pointer Sisters	58	48
43	*MARY MACK* (Solar 70016)	Babyface	24	12
44	*HOW LONG* (Polydor 887 126-7)	Jerry Woo	51	5
45	*SWEET SENSATION* (Atlantic 7-89124)	Levert	57	3
46	*PUSH IT* (Next Plateau 50071)	Salt-N-Pepa	47	4
47	*GET OUT OF MY DREAMS, GET INTO MY CAR* (Jive JS1-9678)	Billy Ocean	74	58
48	*TURN OFF THE LIGHTS* (Kru'-Cut 006)	World Class Wreckin Cru	49	7
49	*GOING BACK TO CALI* (Def Jam 38 07679/Columbia)	L.L.COOL J	55	4
50	*BABY, BE MINE* (Atlantic 7-89165)	Miki Howard	27	19
51	*I'VE BEEN A FOOL FOR YOU* (Island 7-99379	Miles Jaye	54	4
52	*I GOT DA FEELIN'* (Profile 7169)	Sweet Tee	53	6
53	*NEXT TIME* (Motown 1923MF)	Brownmark	62	3
54	*ONE MORE FOR THE LONLEY HEARTS CLUB* (RCA 6925-7-R)	David Ruffin And Eddie Kendrick	82	3
55	*COME AND GET THIS LOVE* (Atlantic 7-89162)	Street Fare	52	10
56	*ANOTHER CHANCE TO LOVE* (Arista AS1-9656)	Dionne Warwick & Howard Hewett	77	66
57	*JUST HAVIN' FUN* (A&M AM-3007)	The Fit	67	4
58	*LOVE OVERBOARD* (MCA 53210)	Gladys Knight And The Pips	31	16
59	*DO THAT TO ME ONE MORE TIME* (JCI Sedona-75030)	Rena Scott	59	5
60	*ALL IN MY MIND* (Columbia 38-07705)	Full Force	74	3
61	*HERE COMES THE NIGHT* (Capitol PB-44022)	Meli'sa Morgan	70	3
62	*I WISH YOU BELONGED TO ME* (Gamble-Huff GH-310A)	Lou Rawls	34	13
63	*PARTY REBELS* (Columbia 38-07360)	Centerfold	69	4
64	*JENNIE* (RCA 6848-7-RAC)	Chad	64	5
65	*PINK CADILLAC* (EMI Manhattan P-B-50117)	Natalia Cole	76	2
66	*WHO DO LOVE* (Ryan 71156)	Rodney Saulsberry	71	3
67	*BEDROCK* (Motown 1927MF)	Georgio	78	3
68	*THAT'S WHAT LOVE IS* (Atlantic 7-89123)	Miki Howard & Gerald Levert	80	2
69	*SINCE YOU CAME OVER ME* (Wing 887 248-7/Polygram)	Lace	38	10
70	*LOVIN' ON NEXT TO NOTHIN'* (MCA 53211)	Gladys Knight And The Pips	DEBUT	
71	*STAND UP* (Virgin ST-BR-53196-AR)	Hindsight	83	2
72	*BRING THE NOISE* (Def Jam/Columbia 44-07491)	Public Enemy	77	3
73	*INSTANT REPLAY* (Columbia 38-07702)	Mico Wave	82	2
74	*SECRET LADY* (MCA 53209)	Stephanie Mills	41	17
75	*TEARS MAY FALL* (Tommy Boy 907-7)	T. K. A.	79	2
76	*FREE* (Island ST-IL-53545-SP)	Will Downing	85	2
77	*IF YOU CAN DO IT: I CAN TOO* (Capitol PB-44088)	Meli'sa Morgan	44	19
78	*WOULDN'T YOU LOVE TO LOVE ME* (Reprise 7-28127-A)	Taja Sevelle	DEBUT	
79	*COULDN'T CARE LESS* (Tommy Boy 7-27978-A)	Force M.D."S	DEBUT	
80	*DON'T WASTE MY TIME* (Solar PB-70019)	Dynasty	86	2
81	*NEED YOU TONIGHT* (Atlantic 7-89188)	INXS	81	3
82	*DA-BUTT* (EMI/Manhattan b 50115)	E.U.	DEBUT	
83	*PLAY TIME* (MCA 53214)	The Controllers	DEBUT	
84	*WHERE DO BROKEN HEARTS GO* (Arista AS1-9674)	Whitney Houston	DEBUT	
85	*FALLING IN LOVE* (Select FMS 62302)	Whistle	DEBUT	
86	*HOW YA LIKE ME NOW* (Jive/RCA 1050-7-J)	Kool Moe Dee	56	17
87	*HEADING IN THE RIGHT DIRECTION* (Geffen 7-27984-A)	*Vaneese Thomas*	DEBUT	
88	*FEELS GOOD TO FEEL GOOD* (Motown 1918MF)	Garry Glenn	60	13
89	*THE WAY YOU MAKE ME FEEL* (Epic 34-07645)	Michael Jackson	65	15
90	*SOMEONE TO LOVE ME FOR ME* (Columbia 38-07619)	Lisa Lisa and Cult Jam Featuring Full Force	68	19
91	*MY FOREVER LOVE* (Atlantic 7-89182)	Levert	72	21
92	*I DO* (Fatima 1219)	Sundance (Featuring Kevin Stevenson	73	4
93	*IN THE MOOD* (Solar PB-70017)	Whispers	75	15
94	*I PUT MY MONEY WHERE MY MOUTH IS* (Muscle Shouls Sound 108/Malaco)	The Rose Brothers	84	10
95	*ARE YOU SERIOUS* (Epic 34-07662/E.P.A.)	Tawatha	87	10
96	*SO EMOTIONAL* (Arista AS1-9642)	Whitney Houston	88	18
97	*I WANT YOUR BODY* (Atlantic 7-89149)	Madame X	89	7
98	*THIS BE THE DEF BEAT* (Profile Pro 7171)	Dana Dane	90	14
99	*SWEET MEMORIES* (RCA 5348-7)	Theresa	91	12
100	*I LIVE FOR YOUR LOVE* (EMI-Manhattan 50094)	Natalie Cole	92	21

CASH BOX TOP 12" DANCE SINGLES

		LW	WOC
1	**SOME KIND OF LOVER** JODY WATLEY (MCA 23816)	1	7
2	**NEVER GONNA GIVE YOU UP** RICK ASTLEY (RCA 6784-1-RD)	2	13
3	**TRAMP/PUSH IT** SALT-N-PEPA (Next Plateau NP 50063)	7	17
4	**I WANT HER** KEITH SWEAT (Vintertainment/Elektra 80-66788)	6	13
5	**LOVE OVERBOARD** GLADYS KNIGHT & THE PIPS (MCA L33-17431)	4	14
6	**THE WAY YOU MAKE ME FEEL** MICHAEL JACKSON (Epic 49-0787/EPA)	3	11
7	**HOT HOT HOT** BUSTER POINDEXTER & HIS BANSHEES OF BLUE (RCA 6737-1-RD)	8	10
8	**I NEED A MAN/ BEETHOVEN** EURYTHMICS (RCA 6820-1-RD)	9	6
9	**TEARS MAY FALL** T. K. A. (Tommy Boy TB-901)	15	5
10	**PUMP UP THE VOLUME** M/A/R/R/S (4th & B'WAY/Atlantic 452)	5	11
11	**PERFECT LOVER** COMPANY B (Atlantic 0-86619)	23	4
12	**LIVE MY LIFE** Boy George (Virgin 0-96728)	18	5
13	**WHAT HAVE I DONE TO DESERVE THIS** PET SHOP BOYS (EMI-Manhattan V-56080)	10	12
14	**TWILIGHT WORLD** SWING OUT SISTER (Mercury/PolyGram 870015-1)	17	6
15	**GIRLFRIEND** PEBBLES (MCA -23794)	22	13
16	**I'M THE ONE WHO REALLY LOVES YOU** MEL & KIM (Atlantic 0-86627)	19	6
17	**RESCUE ME** LISA MITCHELL (Jump Street JS-1013)	21	4
18	**CAN'T WAIT** NANCY MARTINEZ (Atlantic 0-86626)	33	2
19	**NEVER CAN SAY GOODBYE** COMMUNARDS (MCA 23812)	40	2
20	**DON'T LOCK ME OUT** Terry Billy (Atlantic 0-86623)	26	5
21	**NEED YOU TONIGHT** INXS (Atlantic 0-86645)	14	14
22	**I COULD NEVER TAKE THE PLACE OF YOUR MAN** PRINCE (Paisley Park/Warner Bros. 0-20728)	12	10
23	**SEASONS CHANGE** EXPOSÉ (Arista ADI-9639)	24	6
24	**I WANT TO BE YOUR PROPERTY** BLUE MERCEDES (MCA 23817)	31	3
25	**TO PROVE MY LOVE** Michael Cooper (Warner Bros. 0-20777)	25	5
26	**IF YOU CAN DO IT : I CAN TOO** MELI'SA MORGAN (Capitol V-15345)	20	6
27	**EASY TO TOUCH** PROMISE CIRCLE (Atlantic 0-86618)	30	3
28	**BECAUSE OF YOU** COVER GIRLS (Fever/Sutra SF819)	11	19
29	**WISHING WELL** TERENCE TRENT D'ARBY (Columbia 44 07475)	38	2
30	**HAZY SHADE OF WINTER** THE BANGLES (Def Jam/Columbia 44 07540)	13	7
31	**HOT TO THE TOUCH** CLAUDIA BARRY (Epic 49 07496)	16	6
32	**LOOK WHAT YOU STARTED** TEMPTATIONS (Motown 4598MG)	35	3
33	**LET YOUR HEART MAKE UP YOUR MIND** Alishia (RCA 6821-RD)	36	5
34	**OUT OF THE BLUE** DEBBIE GIBSON (Atlantic 0-86621)	43	2
35	**HOW YA LIKE ME KNOW** KOOL MOE DEE (Jive/RCA 1073-1)	37	3
36	**COME INTO MY LIFE** JOYCE SIMS (Sleeping Bag SLX-28)	29	12
37	**MOVE THE CROWD/ PAID IN FULL** Eric B. & Rakim (4th & B'way/Island 456)	DEBUT	
38	**TELL IT TO MY HEART** TAYLOR DAYNE (Arista AD1-9611)	27	29
39	**SO EMOTIONAL** WHITNEY HOUSTON (Arista ADI-9641)	34	15
40	**COME INTO MY LIFE** JUDY TORRES (Profile PRO-7165)	28	7
41	**FAITH** GEORGE MICHAEL (Columbia 44-07478)	41	11
42	**LET'S GO** NOCERA (Sleeping Bag SLX-29)	32	16
43	**NAUGHTY GIRL** Samantha Fox (Jive/RCA 1084-1)	DEBUT	
44	**SKELETONS** STEVIE WONDER (Motown 4593 MG)	39	16
45	**SYSTEM OF SURVIVAL** EARTH, WIND & FIRE (Columbia 44 07475)	42	18
46	**LOVERS LANE** GEORGIO (Motown 4592MG)	45	20
47	**JACK LE FREAK** CHIC (Atlantic 0-86634)	44	10
48	**AFTERGLOW** TINA TURNER (Capitol V-15349)	46	17
49	**I CAN'T HELP IT** BANANARAMA (London/PolyGram 886-121-1)	48	11
50	**LOVE CHANGES** KASHIF & MELI'SA MORGAN (Arista ADI-9627)	49	7

NEW 12" RELEASES

FUTURE (HOUSTON INTERNATIONAL HI-111-A)
WE'RE GOING TO PARTY (12" Version) (5:40) (Houston Gold Publishing) (BMI) (Willie & John Jefferson) (Producers: James Alexander-Mark Bynum)

MELI'SA MORGAN (CAPITOL V-15356)
HERE COMES THE NIGHT (12" Vocal Version) (4:24) (MCA, Inc./Bayjun Beat Music) (BMI) (Carl Sturken-Evan Rogers) (Producers: Kashif-Carl Sturken-Evan Rogers)

C. C. COOPER (KRISMA KR-1201 A)
TOTALLY NEW (12" Hot FM Mix Version) (5:52) (CA-BI-TE Publishing) (BMI) (C C Cooper-Terry Marshall-W. L. Cooper) (Producers: T. Marshall-R. Trotter-Loyd-William-Vonnie)

FORCE M. D.'S (TOMMY BOY TB 909 A)
COULDN'T CARE LESS (12" Vocal Version) (5:26) (Jobete Music Co. Inc./MCA Music Publishing, A Division Of MCA, Inc.,/R. C. Songs, Inc) (ASCAP) (R. Scher-A. Godwin) (Producers: Robin Halpin-Richard Scher)

GLADYS KNIGHT & THE PIPS (MCA MCA-23804)
LOVIN' ON NEXT TO NOTHIN' (12" Extended Version) (7:33) (Nelana Music/Limited Funds/Rashida Music) (BMI) (Alan Rich-Jeff Pescetto-Howie Rice) (Producer: Howie Rice)

MELLO-TONE (GITTEN RECORDS GI 1009 A)
JERSEY TIME (12" Extended Version) (6:23) (Gittens Publishing) (BMI) (Anthony Sledge) (Producers: George Kerr-Anthony Sledge)

SWEET SENSATION (NEXT PLATEAU NP50072)
TAKE IT WHILE IT'S HOT (12" Long Vocal Version) (5:49) (Shaman Drum Music Inc.) (BMI) (Joseph Malloy) (Producer: Ted Currier)

M.C.'S OF RAP (RAP RECORDS NO. 003)
BOOGIE IN YOUR BODY (12" Extended Vocal Version) (6:04) (Publishing) (BMI) (Don Saunders-Dwight Miller) (Producer: M.C.'S Of Rap)

THE LPO BAND (NFS RECORDS PRO-NFS-1213TR)
SHAKE WHAT YOU GOT (12" Club Version) (5:17) (Published By Lloyd & Logan Music) (BMI) (Lloyd Price) (Producer: Lloyd Price)

BILLY OCEAN (JIVE JDI-9679)
GET OUTTA MY DREAMS, GET INTO MY CAR (12" Extended Vocal Version) (8:59) (Zomba Enterprises, Inc.) (ASCAP) (R.J. Lange-Billy Ocean) (Producer: Robert John "Mutt" Lange)

MOST ACTIVE

PEBBLES–Girlfriend–MCA

STRONG ACTIVITY

COMPANY B–Perfect Lover–Atlantic
TKA–Tears May Fall–Tommy Boy
EARTH WIND & FIRE–Thinking Of You–Columbia
GEORGIO–Bedrock–Motown
THE JETS–Rocket 2 U–MCA
ERIC B & RAKIM–Move The Crowd–4TH & Broadway

CLUB PICK

Stand Up–Hindsight–Virgin
Neil Petricone
Club: Boston PartyMaker's
Boston, Ma.
Comments:
"Very Smooth And Sophisticated Sound, Good For Clubs Or Radio. This Record Has A Lot Of Hit Potential!"

RETAILER'S PICK

Lovin' On Next To Nothin'–Gladys Knight & Pips–MCA
Serenade Records
Manager: Ken Ney
Location: Washington, D.C.
Comments:

"Sounds Much More Current And Fresh. People Are Really Going For It. MCA Has Done Them A World Of Good!"

Humanitarian *adjective*

Concerned with human welfare and the alleviation of suffering. **Syn.** charitable, compassionate, human, humane, merciful.

Soul *noun*

The essential being of a person, regarded as being immortal.

Talent *noun*

An innate capability. **Syn.** aptitude, faculty, flair, genius, gift.

Lou Rawls *proper noun*

A person, born in the wanning years of the great depression on the southside of Chicago. A man whose talent and soul merged early in life, sending him on a mission that led first to singing in a gospel quartet, The Pilgram Travelers, then on to bringing his intense and unique vocal stylings to a larger audience through singing what they used to call "The Blues." Which, to street folk from Chicago to New Orleans, meant Lou Rawls was recording R&B/pop music . . . and no one, before or since, has ever done Lou Rawls' brand of blues any better.

My own first exposure to Lou Rawls came while watching Ed Sullivan's *Toast of the Town*. Some sort of big black bird was shown flying over a set made to resemble a tenement district with outside iron fire escapes trellising brick buildings, with pulley-strung clotheslines stretching from window to window. It looked a lot like my neighborhood on Niagara Falls, New York's lower 13th Street . . . a street that dead-ended onto the railroad tracks that bordered the east end of town. . . a future-less kind of street where kids grew up because there was no other choice, long before the advent of community action programs or food stamps, or People United to Save Humanity. Anyway, when Lou Rawls walked through that set talking and singing about a "Dead End Street," about the wind blowing through clothes that had long lost their ability to withstand the Chicago chill... about *The Hawk* skimming across Lake Michigan . . . about a neighborhood like mine . . . well, the image of that set, the deep richness of Lou Rawls's voice, became as etched in my mind as the taste of my mom's molasses cookies. It is, in fact, my most vivid memory of television during that era.

Lou Rawls then is as Lou Rawls now, a vocal stylist capable of stirring up images that some-

(Continued on page 18)

times we don't want to remember, but somehow can't forget. He sings of life, and life is hard. And there is no doubt that life on the wrong side of the tracks is what his audiences identify with. Lou has, after all, recorded "Tobacco Road" – everyone's basic poverty song – a minimum of four times, not to mention the hundreds of times that particular ditty has made its way into his live sets in the course of his remarkable career, which spans two and a half decades and envelops the world.

Whether he's giving the patented Rawl's touch to a standard like "Stormy Monday" in one of his constant live performances at the pre-eminent venues across the country, or interpreting new music for release on the Gamble-Huff label, he has an air of accessibility, of being touchable, reachable, one of the people. His commitment to his fellowman is not a cloak he puts on at Christmas and takes off after the wrap of his *Parade of Stars* telethon, but rather part of the fabric of his life, the central thread in the Lou Rawls tapestry.

It's a tapestry that came close to being shredded before it was so brilliantly colored with the products of a successful career as entertainer/humanitarian. In 1958 a young Lou Rawls was on the road singing background for his friend, Sam Cooke. They were driving together, speeding through the blackness of a November night when an accident occured that forever changed the course of Lou's life. Sam Cooke was unharmed, though he was marked by fate to live only another seven years; a third party in the automobile was killed, and Lou himself spent five and one-half days in a coma. "I got a new life . . . a second chance to clean up my act. I was jumping and partying, just having fun. Had I died at that time, I would have just been a grain of sand in the Sahara as far as my life having meaning, or my contributing something back to society. So I began reflecting and I realized that there was a purpose to the accident. If it hadn't happened, I might have lived long enough to learn about acceptance and understanding, about direction and human kindness, but I would have just been taking up time and space for a long time before I put those lessons to work."

Lou's career of service began in 1955 when he enlisted in the Army's 82nd Airborne Division, home of the "Screaming Eagles," working his way up to the rank of sargeant before rejoining his gospel group, The Pilgrim Travelers, in 1958. "We got hazardous duty pay, which I thought the recruiter said was $50 a jump . . . it turned out to be $50 *a month*. . . but I have great respect for the military, for the veterans who put their lives on the line for this country."

His world-wide tours of military bases and frequent visits to military hospitals give credence to his statements. "What more could anybody do," Lou asks, "than to be willing to give their lives? I'm just doing what I can to say thank you for all of us."

Throughout the years, Lou has held on to his sense of commitment and has always looked at his music as a communication tool, a way of reaching and touching his audience. Nothing pleases him more than for someone to approach him and say, "I feel like you're singing to me; how do you know what my life is like?"

Lou's sensitivity, combined with his rich voice which Ed McMahan says is "smoother than molasses," has enabled him to capture the essense of life and love on record. His very first album, *Lou Rawls Live*, released on Capitol, went gold and earned him national recognition. His second effort, *Love Is A Hurtin' Thing*," brought him his first Grammy nomination in 1966. In 1967 he did capture the statue for the previously mentioned single, "Dead End Street," and repeated the run to the winners' podium two more times over the next several years, taking home Grammys for "Natural Man," and "*Unmistakably Lou*." All in all, Lou has nine Grammy nominations to his credit, a pair of American Music Awards, plus two Beach Music Awards, and he also is the recepient of an honorary doctorate for his work with the United Negro College Fund.

His most recent telethon, held on December 26, 1987, resulted in the receipt of contributions in excess of $10,600,000. Overall, *The Parade of Stars* has presented over fifty million dollars to the UNCF, aiding 42 black colleges and thousands of eager students who would have not been able to reach for their personal stars without the help of this particular star. Additionally, the "Lou Rawls' Celebrity Golf Tournament" is presented each year as another event with its proceeds earmarked for the UNCF.

"I haven't visited Howard or Tuskegee to look at a new bank of computers, or to meet the additions to the teaching staff that these funds have made possible, though I know these things exist. I get my satisfaction when someone comes up to me and says 'Thanks for giving me a chance' . . or a grandmother touches my arm and just kind of smiles at me, and her eyes are all misty . . . those are the moments. Those are the moments." ■

Phyllis J. Wickham

Lou Rawls . . . through the years . . . from pre-schooler to dynamic entertainer. (Lou is bottom, middle, with The Pilgrim Travelers and to the right of Sam Cooke)

Kenny Gamble, Joe Tarsia (engineer), Leon Huff, Rev. James Cleveland.

At his final sessions for Epic, Lou is shown with his producer, Jay Graydon.

A happy Lou accepts his Grammy for "Natural Man."

No Lou Rawls story would be complete without the mention of Lou's long-standing relationship with the Anheuser-Busch corporation, which provides corporate sponsorship and immense general support for not only the Parade of Stars telethon, but for many other shows and events that benefit the United Negro College Fund.

Dancing with Diahann Carroll, a tough job but somebody's gotta do it.

Lou with former CBS Records president, Bruce Lundval

A Very Special Tribute

"Lou is, in addition, of course, to being one of my favorite singers, a very wonderful close personal friend. I had been aware of the work the UNCF did to help underprivileged students get an advanced education, so when the opportunity came, in the person of Lou Rawls and in the form of the *Parade of Stars* telethon, for me to participate, I welcomed the chance to do whatever I could. When you think of how society will benefit for generations to come from the education UNCF is helping to provide today . . . well, it's a harvest that we as a people will be reaping for quite a long time. There's a lot of good Karma involved here. Lou Rawls is much more than a star as a singer; he's a star as a human being. I'm very proud to call him friend."
Ed McMahon

"I think Lou Rawls has one of the greatest voices ever to be captured on record. One of the greatest of all time. And he also has a consciousness, a real desire to help others. That's the best combination for success as an entertainer, and for personal success as well. He's grown from giving."
Kenny Gamble
Chairman of the Board
Gamble-Huff Records

"The one thing that really impressed me about Lou was his total professionalism, his total cooperation. I worked him extremely hard in the studio . . . we both wanted to put out a great album. He's just a great guy to work with. It's unfortunate that *Love All Your Blues Away* wasn't released before certain industry situations caused the loss of product across the board. The album should have made big waves, the man is an ocean of talent."
Jay Graydon
Producer

"Lou Rawls is one of our finest musical stylists. He has brought a new meaning to vocal richness and a new life to lots of deserving students."
Gene Weed
Vice President/Television
Dick Clark Productions

"We can never do enough to show our gratitute to Lou Rawls for his pioneering role with the *Parade of Stars* telethon. Lou is a man of remarkable courage and conviction. Many years ago he had the courage to follow his dreams. That landed him in Hollywood. Today, through the *Parade of Stars*, he shares his success with many thousands of students who are pursuing their own unique dreams."
Christopher Edley
President and Chief Executive Officer
United Negro College Fund

"I've known Lou Rawls since I was a little boy because he was, and is, a dear friend of my father's (*Billy Eckstine, ed.*). As a vocalist he goes beyond being one of the best, he is the definition of 'smokey-room soul.' His dedication to UNCF is something every artist should aspire to . . . in a world where many take, Lou Rawls continues to give. - - - And besides all that, his version of 'Tobacco Road' will always be on the Ekstine top 20 hit list. He's the master."
Ed Eckstine
Sr. V.P./General Manager
Wing Records

"We feel that Lou Rawls has done for Garfield what Vince Guaraldi did for Charlie Brown. He has given him a musical personna that makes him a definite cool cat. The songs used in the Garfield specials, starting from the first one, *Here Comes Garfield*, were all written by Desiree Goyette and Ed Bogus with Lou in mind. He has been with us for all seven Garfield specials, and will be with us for any specials we do in the future. The man is material to the event . . . there is no other singer with that particular feeling; Lou Rawls is the essence of soul."
Lee Mendelson
Producer
Lee Mendelson - Bill Melendez Productions

"Lou Rawls is not only a great guy, but *a natural* when it comes to talent."
Tony Bennett

"Lou Rawls is a tremendous talent, and to me he will always be among the top male vocalists. He is to be commended for the enormous energy he has put into the United Negro College Fund telethon. I am very pleased to be his friend."
George Benson

"I have worked with Lou many times and have always respected his talent – his ability to relate to audiences across the board – regardless of age or background. I appreciate Lou for his commitment to people, his desire to 'give back' and I am happy to have been an integral part of his *Parade of Stars* telethon for the past five years."
Marilyn McCoo

Discography

Gamble Huff
Family Reunion

Epic
Love All Your Blues Away
When The Night Comes
Close Company

Philadelphia International Records
Classics
Sit Down and Talk to Me 1979
Let Me Be Good to You 1979
Lou Rawls Live 1978
When You've Heard Lou, You've Heard It All
Unmistakably Lou 1977
All Things in Time 1976

Arista Records
She's Gone 1974

MGM Records
Lou Rawls at Century Plaza 1973
A Man of Value 1972
Silk & Soul 1972
Natural Man 1971

Capitol Records
Down Here on the Ground 1971
Capitol Double Play 1971
Bring it on Home 1970
You Made Me So Very Happy 1970
Your Good Thing 1969
Close Up Lou Rawls 1969
The Way It Was, The Way It Is 1969
The Best of Lou Rawls 1968
You're Good for Me 1968
Feelin' Good 1968
Merry Christmas, Ho,Ho,Ho 1967
That's Lou 1967
Too Much 1967
Carryin' On 1966
Soulin' 1966
Lou Rawls Live 1966
Lou Rawls and Strings 1965
Lou Rawls Nobody but Love 1965
Tobacco Road 1963
Lou Rawls Black & Blue 1963
Stormy Monday 1962
(ed. note: although Capitol released this album as 'I'd Rather Drink Muddy Water,' it is now available as imported product on the See-For-Miles label as 'Stormy Monday.')

Rhino/Solid Smoke
Stand Up And Testify
(ed. note: Rhino re-released this Gospel album by The Pilgrim Travelers featuring Lou Rawls. It was recently taken out of the catalog and is now a collector's item.)

Allegiance
Trying As Hard As I Can
(ed. note: If you can get your hands on this on, keep it. Listed in Schwann's Fall, 1987 catalog as AV-5016.)

ON JAZZ

MANCINI, HENDRICKS & MANCINI – Jon Hendricks (l) recently vocalized at Santa Monica's The Loa to benefit the Society of Singers, which is presided over by Ginny Mancini (e). That's Henry Mancini (r) horning in on things.

POLY DAYS– PolyGram Jazz has just put out another sparkling set of CD reissues from its vaults, almost everything augmented by extra material. ***Don Byas on Blue Star*** is the rarity of the lot – 23 tracks by one of the greatest tenors of them all, all recorded on 78s for a small European label. Somewhat less rare, but no less worthwhile, are **Art Blakey and the Jazz Messengers'** thunderous *1958 - Paris Olympia* (from the Fontana catalogue), and, from Verve, ***Count Basie in London; Stan Getz Plays*** (particularly brilliant early Verve Getz); the landmark *The Individualism of* ***Gil Evans***, with enough extra tracks to nearly double the playing time of the LP; ***Bud Powell: Jazz Giant***, and *Bill Evans Alone*. Prime stuff this, and the beginning of what should be a momentous year of CD reissues from the folks at PolyGram Jazz.

PolyGram Jazz, as is now well known, has taken on distribution of the sister Black Saint and Soul Note labels, with PolyGram Special Imports now just a memory. The Black Saint and Soul Note catalogue represents the finest single contemporary jazz label – Italy's **Giovanni Bonandrini** has steadfastly recorded the artists on the cutting edge of jazz, along with some of the best of the bebop talent, winning the last four *Down Beat* Critics Polls for Label of the Year in the process. PSI distributed all of these records during the past few years: from the big names to the little names. The Black Saint and Soul Note catalogue numbers well over 200 items, and PSI had it all available. PolyGram Jazz, which hews closer to a "what-sells/what-doesn't sell" ethic, is going to distribute only selected items from the catalogue; their new catalogue lists just over 80 Black Saints and Soul Notes. The rest of the catalogue is, apparently, up for grabs, if a distributor wants to take on a label that's being picked over. PolyGram Jazz, at the same time, is also going to be distributing Europe's much smaller Owl, Red, Minor Music and JMT labels, dropping Sound Aspects from the PSI roster.

MILES – It must be hard for people who don't know all that much about jazz to understand the endless fascination with **Miles Davis** that jazz fans of every age have. Go hear his current band and you hear some okay trumpet-playing patched on to some very ordinary funk/fusion. Listen, Fantasy has just released the CD version of *Miles Davis: Chronicle – The Complete Prestige Recordings* on eight CDs in a box with a $125 list price. Just listen to any of this – drop the laser anywhere on these discs – and music that is so haunting, so piercing, so brilliant, and so authentically American will burn a hole into your brain. Miles Davis was one jazz genius, make no mistake about that, and this set – which covers everything between the *Birth of the Cool* and the Columbias (now also being reissued on CD) – is absolutely essential. A landmark CD package!

THEIR BUDDY – A **Buddy Rich** Scholarship Fund, for talented and needy drum students, has been established at the NYU School of Music. The Musicmasters label is going to "assist in this endeavor and is calling on the entire jazz community to lend its support." Musicmasters, which has a fondness for big bands, has just penned a deal with the **Mel Lewis Orchestra**, which they recorded last week during the band's 22nd (!!) anniversary engagement at the Village Vanguard.

NAT "KING" – Capitol has begun an extensive **Nat Cole** CD reissue program and that is, for the most part, good news. Cole, of course, recorded tons of *schlock* for Capitol – syrupy romantic stuff that has its place, as syrupy romantic schlock always will. However, in this batch of syrup are a number of fine items – things like *Just One of Those Things (And More)*, with charts by **Billy May**, and *Love is the Thing (And More)*, with charts by **Gordon Jenkins**. And in this bach of syrup is one of my personal favorite albums, one of those albums that I'd tell *Tower Pulse!* that I'd cart away with me to a desert island. The album is *After Midnight* and it's released here as *The Complete After Midnight Sessions*. It's a simple, low-keyed jazz date, recorded in 1956, and it is glorious. Nat Cole on piano and vocals, **John Collins** on guitar, **Charlie Harris on bass, Lee Young** on drums and **Stuff Smith, Harry "Sweets" Edison, Juan Tizol** and altoist *Willie Smith* playing solos and obligattos (not together – each track has five players only). The album is positively bewitching. And this reissue (the album's been out of print for a long time) has five additional tracks – two with Edison, one each with the other guys – that are just as delightful as the rest of the album. Pure magic. In a word: perfect.

Lee Jeske

CASH BOX JAZZ ALBUMS

Title, Artist, Label, Number, Distributor

		LW	WOC
1	***MARSALIS STANDARD TIME VOL. 1*** WYNTON MARSALIS (Columbia FC 40461)	1	24
2	***DIANE REEVES*** DIANE REEVES (Blue Note BLT 46906)	2	16
3	***DIANE SCHUUR & THE COUNT BASIE ORCHESTRA*** (GRP GR 1039)	6	22
4	***STILL LIFE (TALKING)*** PAT METHENY GROUP (Geffen GHS 24145)	5	31
5	***COLLABORATION*** GEORGE BENSON/EARL KLUGH (Warner Bros. 25580-1)	3	34
6	***PORTRAITS*** LEE RITENOUR (GRP 1042)	7	19
7	***JUST BETWEEN US*** GERALD ALBRIGHT (Atlantic 81813)	8	11
8	***RENAISSANCE*** BRANFORD MARSALIS (Columbia FC 40711)	4	18
9	***THE GIFT OF TIME*** JEAN-LUC PONTY (Columbia FC 40983)	9	17
10	***SIESTA*** ORIGINAL MOTION PICTURE SOUNDTRACK MILES DAVIS/MARCUS MILLER (Warner Bros.25655)	12	10
11	***STORIES WITHOUT WORDS*** SPYRO GYRA (MCA 42046)	11	26
12	***GO*** HIROSHIMA (Epic FE 40679)	10	28
13	***EVERYNIGHT LIVE AT VINE ST*** JOE WILLIAMS (Verve/Polygrom 833236)	14	18
14	***BRASIL*** THE MANHATTAN TRANSFER (Atlantic 81803)	13	11
15	***GOOD NEWS*** FATTBURGER (Intimo SJ 73287)	16	14
16	***STRAWBERRY MOON*** GROVER WASHINGTON, Jr. (Columbia FC 40510)	15	29
17	***DISCOVERY*** LARRY CARLTON (MCA 42003)	18	32
18	***MICHAEL BRECKER*** (MCA/Impulse 5980)	19	42
19	***THE VILLIAGE*** HENRY BUTLER (MCA/Impulse 2-8023)	21	13
20	***DUOTONES¤*** KENNY G. (Arista AL8 8427)	17	78
21	***STREAMLINES*** TOM SCOTT (GRP 1044)	23	15
22	***KALEIDOSCOPE*** MIKE METHENY (MCA/Impulse 42023)	26	3
23	***STEPPIN' UP*** HANK CRAWFORD/JIMMY MCGRIFF (Milestone M-9153)	22	7
24	***LIVE AT THE ALLEY CAT*** CAPP & PIERCE (Concord CJ-336)	25	6
25	***TIRAMI SU*** AL DI MEOLA (EMI-Manhattan MLT 46995)	20	16
26	***DIGITAL DUKE*** DUKE ELLINGTON ORCHESTRA (GRP GR 1038)	27	35
27	***NAJEE'S THEME¤*** NAJEE (EMI America ST 17241)	24	64
28	***INFERNO*** BIRELI LAGRENE (Blue Note BLJ 48016)	30	3
29	***ILLUSIONS*** ELIANE ELIAS (Denon 33CY-1569/Blue Note BLJ 46994)	32	11
30	***AND YOU KNOW THAT*** KIRK WHALUM (Columbia FC 40812)	33	2
31	***CRYSTAL*** AHMAD JAMAL (Atlantic 81793)	31	16
32	***TRIBUTE TO COUNT BASIE*** GENE HARRIS ALL-STAR BIG BAND (Concord CJ 337)	35	2
33	***FUTURE EXCURSIONS*** HENRY JOHNSON (MCA/Impulse 42089)	DEBUT	
34	***REFLECTIONS*** BILL WATROUS (Soundwings SW 2104)	DEBUT	
35	***BRAZILIAN ROMANCE*** SARAH VAUGHAN (CBS Masterworks FM 42519)	28	23
36	***GETTING THERE*** JOHN ABERCROMBIE (ECM 833494-1)	36	4
37	***LOVE IS A RUSH*** WILTON FELDER (MCA 42096)	29	11
38	***A CHANGE OF HEART¤*** DAVID SANBORN (WarnerBros. 27479-1)	34	56
39	***I THOUGHT ABOUT YOU*** SHIRLEY HORN (Verve Dig 8332354)	38	15
40	***FOUR CORNERS*** THE YELLOW JACKETS (MCA 5994)	37	39

JAZZ FEATURE PICKS

LONG DISTANCE – Ricardo Silveira – Verve Forecast 835-054 – Producers: Ricardo Silveira, Liminha

Brazilian guitarist hits a fusion bullseye with this catchy, rhythmic effort, the first from the revamped Verve Forecast. Pat Metheny, David Sanborn, Ernie Watts and others guest.

EBONY – Richard Stoltzman & Woody Herman's Thundering Herd – RCA Victor Red Seal 6486 – Producer: Leroy Parkins

Popular classical clarinetist joins with the late Roadfather's last Herd for a tasty and appealing tribute, including Igor Stravinsky's "Ebony Concerto," originally commissioned by Herman.

GARY BURTON AND THE BERKLEE ALL-STARS – JVC JD-3301 – Producer: Akira Taguchi

Attractive and atypical Burton set, as he foregoes his quartet for a large group (including three horns and guitar) of fellow Berklee professors.

BRAZILIAN SCANDALS – Oscar Castro-Neves – JVC JD-3302 – Producer: Akira Taguchi

Dense, lush easy-listening effort from veteran, but underrecorded, Brazilian guitarist/composer, best known for his work with Mendes and Jobim.

HIGH PRESSURE – Malta – JVC JD-3303 – Producer: Akira Taguchi

Four-on-the-floor, yet sweet, jazz fusion from an exceptionally popular Japanese saxophonist. Like the Burton and Castro-Neves, part of the new GRP-distributed JVC label, whose first releases also include a piano trio led by Masahiro Sayama, a classical/jazz fusion by flutist Masami Nakagawa, and a new age/fusion blend from veteran bassist Chin Suzuki.

LIVE IN AUSTRALIA – The North Texas State University One O'Clock Lab Band – NTSU LI8701 NS – Producer: Neil Slater

The state-of-the-collegiate jazz band-art: The longtime big band farm system in a sleek live workout.

Ooh-Pop-A-Dah: Dizzy Turns 70 With A Great Performance

By Lee Jeske

NEW YORK – Forget about textbooks, grainy old newsreels and crumbly bits of newspaper for a minute. It's black history month and, without too much trouble, we can uncover a living, breathing, active piece of black history in our midst, a true giant of Afro-American culture – John Birks "Dizzy" Gillespie of Cheraw, South Carolina. One of the dozen most important jazz figures of all time, I reckon, and a man who can be called "one of the true giants of 20th Century American music" without much fear of contradiction.

DIZZY GILLESPIE

That claim is made next week by noted jazz broadcaster Willis Conover at the start of *Wolf Trap Salutes Dizzy Gillespie: An All-Star Tribute To The Jazz Master*, a 90-minute segment of PBS' *Great Performances* that celebrates the 70th birthday year of the great Diz. Gillespie turned 70 last October (quietly playing some college in the midwest somewhere on the day itself); this special was taped at Wolf Trap last June. The concert was five-and-a-half hours long and was, without question, the greatest single tribute to a living jazz musician I've ever witnessed. The television v· ·sion – generously spiked with old film clips – features only a teeny-weeny bit of the concert, but it does give a much-deserved hunk of national television time to a jazz figure of monumental proportions. Dizzy Gillespie, folks, is a giant.

Gillespie is too often undervalued, something that is due, in part, to his longevity, his ebullient spirit and generosity, and the fact that his greatest innovations were tied in with Charlie Parker. If Parker was the "bop," Gillespie was the "be" in bebop, but Parker lived free and died, and Gillespie shook his ass, clowned around and lived for, so far, 70 years. He wasn't weird and mysterious like Miles and Monk, wasn't wild and self-destructive like Parker, wasn't self-serious and pompous and outrageous. He's just plain Diz – quick to help out a young musician with an encouraging word or a pat on the tush, willing to take gigs anywhere anytime, happy to make fun of himself or anything else. He's also been careless about his bands – never managing to put together the kinds of razor-sharp units that, say, Art Blakey or Miles Davis were able to assemble. Nah, Dizzy Gillespie often just slaps together guys who are workmanlike players, but good foils for his unstoppable schtick. The guys are sometimes exceptional, but the sheer personality of Gillespie overwhelms them.

The show at Wolf Trap, and the *Great Performances* version of it, gives us the bebop, of course, but it also highlights Dizzy Gillespie's groundbreaking role in the blending of latin rhythms into jazz, focuses attention on his marvelous big bands, gives us a taste of the man as general jazz mover and shaker.

"I'm sort of a teacher," says Gillespie.

"If you play trumpet in jazz, you're influenced by Dizzy," says Wynton Marsalis. If you play jazz, period, you're influenced by Dizzy Gillespie.

The program gives us Wynton (a neo-bopper), J.J. Johnson (a bebopper), and Benny Carter (a pre-bopper) doing "Birks Works"; Dizzy, Steve Turre, Mongo Santamaria, Candido, Dave Valentin, David Amram, Jimmy Owens, Arnie Lawrence, Chris White, Ignacio Berroa, Nicky Marrero and Sam Rivers doing "Fiesta Mojo"; Flora Purim, Airto, Freddie Hubbard and others doing "Tanga"; six trumpets (Dizzy, Wynton, Freddie, Owens, Jon Faddis, and Vaughn Nark) doing "Tour de Force"; Dizzy, James Moody and Jon Hendricks scatting through a wild "Ooh-Pop-A-Dah"; Dizzy and Oscar Peterson dueting on "All The Things You Are"; Dizzy and Sonny Rollins (with Hank Jones, Mickey Roker and Rufus Reid) tearing up "Wheatleigh Hall"; and Dizzy and Carmen McRae dueting on "This is the End of a Beautiful Friendship." And other little snippets – an isolated Moody solo, the famous clip of Gillespie and Parker doing "Hot House," a clip of Gillespie, Max Roach and Jimmy Carter doing "Salt Peanuts," lots of talk about Dizzy, lots of delightful old stills and film clips.

The show, though, leaves out tons of stuff: particularly a bullish, all-star big band that Gillespie rehearsed meticulously for hours before the concert. There's more Dizzy and Oscar, more Dizzy and Sonny, more Dizzy and Carmen, more of everything. Those who taped the concert taped all the rehearsals (there were lots of rehearsals), taped the whole concert, taped lots of interviews. Some of the performances on the show are trimmed down – a solo gets killed here, a chorus gets removed there. But it's an important show. PBS, which serves up operas and ballets and symphonies by the platterful, generally ignores jazz. Dizzy Gillespie is an entertainer, but he's not serious enough for PBS. Jazz isn't classy enough for PBS. Jazz isn't art. So we welcome a special like this with open arms, of course, and hope it's not just the usual drop in the bucket.

Back to Gillespie for a minute. Very few of the greatest jazz innovators are still alive and even fewer are still active. There's Gillespie, Miles Davis, Roy Eldridge, Benny Carter, Lionel Hampton, a couple of others. Dizzy Gillespie's chops aren't what they used to be – on some nights they're strong (on this Wolf Trap show they're strong), on other nights they're weak – but the music he makes is vibrant, living music. He's an enormous figure in American music; somebody who should be celebrated daily, not every 70 years. Where's his Kennedy Center Honor? Where was the kind of attention paid to his 70th birthday that is routinely paid to milestone birthdays of our living classical composers? Why didn't PBS air this special around the time of his birthday rather than holding it for Black History Month?

In any case, black history means jazz, of course, and it means Duke Ellington and Louis Armstrong and Lester Young and John Coltrane and Jelly Roll Morton and Charlie Parker and all of the dead icons. But it also means John Birks "Dizzy" Gillespie and Miles Davis and Benny Carter and Roy Eldridge and Lionel Hampton and Ella Fitzgerald and other living, breathing, working icons.

Wolf Trap Salutes Dizzy Gillespie: An All-Star Tribute To The Jazz Master airs February 26th over most PBS stations. Gillespie's band is out there almost every day – at festivals, at clubs, at concerts. His records are very much in print, and his CD catalogue is growing (the recent RCA/Bluebird CD reissue of his '40s big band sides is particularly important). He's got a new record – Dizzy with strings – in the can. Last summer, he toured at the helm of a big band for the first time in ages, and the band smoked. This summer's there's talk of a Gillespie Afro-Cuban band tour.

There is history in the history books. And, sometimes, there is history right in front of our eyes.

Rap In 1987: Bigger And Deffer

By Joe Levy

This was the year that all the naysayers who thought of rap as a fad were finally silenced. Rap broke out of New York: the records showed fertile hip-hop scenes in Miami (home of 2 Live Crew and Luke Skywalker Records), Philly (home of Schooly D and Steady B), and L.A. (home of Ice T). Rap went gold: Salt-N-Pepa, Dana Dane, and Whoodini were certified by the RIAA last month. Rap went pop: LL Cool J muscled in on Barry White's territory with "I Need Love," and Salt-N-Pepa's "Push It" is currently #22 on the *Cash Box* Top 100 Singles Chart. No trend, no fad, and no sell-out, rap continues to grow, mutate, and bust up into the mainstream.

The facts of rap and hip-hop culture remain the same this past year as the year before, the year before that, and every year in the music's nine year recorded history (and decade plus performance history): rap was the most vital, relentlessly creative, innovative, self-renewing and modernist form of popular music.

Rap was big business, so big business got into rap. Following the triumph of RUN-DMC, who made rap crossover a reality with "Walk This Way," and the platinum success of the Beastie Boys, you could hardly expect the major labels to ignore rap. Anymore. So while the independent labels still put out most of the year's rap albums (and that's whole albums, not just singles), the majors got into the act bigger than ever.

Jive/RCA led the pack, picking up the most, and many of the best, independent rappers. They repackaged and re-released Philly gangster Schooly D's second album, *Saturday Night*, and released old-school master Kool Moe Dee's second album, *How Ya Like Me Now?* (hip-hop's most consistent full album yet, and a stone masterpiece of rhythm, attitude, and language). They also signed Boogie Down Productions, minus DJ Scott La Rock, who was tragically gunned down last August. BDP's *Criminal Minded*, on the independent B-Boy Records, was *the* underground sensation of the year. Jive also put out Whoodini's *Open Sesame*.

Warner Bros. signed a distribution deal with Cold Chillin' Records and released M.C. Shan's *Down By Law*. Sire issued Ice T's *Rhyme Pays*. Warner Bros. also has a L.A. rap compilation, *Rhyme Syndicate*, due out in March.

MCA put out Heavy D. And Boyz's *Living Large*, one of the six rap albums currently on the *Cash Box* Top 100 Albums Chart. Capitol signe

(Continued on page 2

The Best Way To Honor Black History
Is To Continually Create It.

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Gavin Seminar Wrap-Up

By Tom De Savia

LOS ANGELES – Last weekend marked the "Third Annual Gavin Seminar For Media Professionals" held in San Francisco, CA. The convention, a gathering of radio moguls, record industry execs and others, annually provides attendees with informative, interesting and sometimes controversial seminars dealing with all aspects of radio.

The several seminars held over the three-day meeting encompassed nearly all formats of radio; dealing with such topics as promotion, marketing and programming.

1988's keynote speaker, author and radio and television personality Linda Ellerbee, addressed the audience with humorous and poignant tales of her experiences in the radio and television mediums. She spoke candidly about the difficulties she encountered, problems she overcame, and eventually triumphs received throughout her career.

Among the more notable seminars: "The Inevitable Top 40 And Urban/Contemporary Face-Off!," where representatives from both formats openly and candidly discussed their accomplishments, as well as problems encountered at their respective stations - the "Face-Off" was "refereed" by WBMX/Chicago's Lee Michaels; "The Third Annual Album/Alternative Cutting Edge Show," hosted by Sire Records VP Howie Klein, featured discussion with Reprise recording artist Bryan Ferry, actor and Elektra recording artist Ruben Blades, KCPX/Salt Lake City Program Director Lou Simon, CFNY/Toronto Program Director Don Berns, and Columbia recording artist T Bone Burnett (who also performed a couple of songs acoustically); "The Leaning Tower Of Top Forty" in which Sunny Joe White of WXKS/Boston, WKTI/Milwaukee's Tim Fox, John Robert of KEGL/Dallas, and LIVE 105/San Francisco's Richard Sand along with host Dave Sholin addressed the validity of the phrase "All the hits, all the time."

Other seminars included "Adult Contemporary/The First 15 Years And The Next Generation," "Urban/Contemporary: Ratings And Revenue - Are You Getting Your Fair Share," "State-Of-The-Art Production On A State-Of-The-Economy Budget," "Marketing: Making The Most Of Your Radio Station," "The *Dirty Dancing* Soundtrack Phenomenon - How Movies And Music Rocked Radio," "Filling The Airwaves With Jazz - A Music Radio Clinic" and "Marketing Country."

GAVIN SEMINAR PHOTO COVERAGE

ELIZA & CO. – Pictured (from l to r) at the convention: Jeff Heiman, Gold Castle Records National Director of Promotion & Publicity; Gold Castle recording artist Eliza Gilkyson; and Rev Moore, Gilkyson's manager.

ON THE EDGE – Pictured (from l to r) during the seminar's "Third Annual Album/Alternative Cutting Edge Show" are: host and Sire Records VP Howie Klein; Reprise recording artist Bryan Ferry; Columbia recording artist T Bone Burnett; Lou Simon, Program Director of KCPX/Salt Lake City; and actor and Elektra recording artist Ruben Blades.

KEEPING THE PEACE – Lee Michaels, Program Director of WBMX/Chicago served as "referee" during the seminar's "Inevitable Top 40 And Urban/Contemporary Face Off."

FULL HOUSE – House Of Freaks are pictured in performance during the Rhino Records free concert held in San Francisco's Union Square.

WHOLE LOTTA SHAKIN' – Rhino recording artists The James Harman Band perform in Union Square, across the street from the Gavin Seminar.

CAN WE TALK? – Sire Records VP Howie Klein and Reprise recording artist Bryan Ferry a pictured during the seminar's "Third Annual Album/Alternative Cutting Edge Show."

Rap

(Continued from page 22)

Sleeping Bag rap duo Mantronix, whose *In Full Effect* is sure to join Heavy D on the charts soon. Def Jam/Columbia continued their success story with LL Cool J's second record and the earth rattling debut from hip-hop's heaviest group of militants yet, Public Enemy.

4th & Broadway/Island hit big with Eric B and Rakim's *Paid In Full*, which sold like mad and inspired the dance/hip-hop smash "Pump Up The Volume" by M/A/R/R/S. The same sampling technology that fueled that British studio collage made Stock Aitken Waterman's "Roadblock" possible, and was in fact responsible for the backing tracks of most rap records this year. Digitally sampled drum beats, horn parts, bass lines, and guitar riffs were pieced together with remarkable sophistication, and remarkable disregard for copyright laws. Though there's probably nothing wrong with piecing together drum beats from one song and the bass line from another, Eric B and Rakim's "I Know You Got Soul" takes just about all there is of Bobby Byrd's song by the same name, and somebody can expect a call from some lawyer sometime soon. Sampling James Brown records was the major fad (this list is just too long, but start with Eric B, Spoonie G's "The Godfather," and Kool Moe Dee's "How Ya Like Me Now?"), and Brown is said to be suing, or thinking of suing, but no one can say who, where, or when. By the time this is all settled, if ever, hip-hop will have moved on, you can be sure. The latest trend is sampling Elvis Presley records.

As far as production and trend setting go, the major talents were Herby Azor, known as the Super Def Produca Herby Luv Bug, and Bill Stephney, Hank Shockleee and Carl Ryder who together produced Public Enemy's *Bum Rush The Show*. Azor had huge smashes with Dana Dane and Salt-N-Pepa and earned himself a showcase on Next Plateau, *Herby's Machine*. He compresses hip-hop, funk, and pop into one space, without much regard for anything but good times. In that regard, much of his work has the feel of the party jams of Sugarhill Records. The Public Enemy crew are interested in creating the most innovative, in-your-face sound around. Their hard-edged work is political in form and content: it sounds black and it sounds angry.

And of course, the independent labels that for years nurtured and eventually broke rap continued to do the lion's share of research and development. Fresh Records put out the new Just Ice LP. The Ultra Magnetic MC's released singles on Next Plateau that were amazing. Profile had Dana Dane and the great Sweet Tee, whose single "It's Like That Ya'll" was one of the year's best. Stetsasonic put out *On Fire* and a single, "A.F.R.I.C.A," on Tommy Boy. Spoonie Gee's comeback LP, *The Godfather*, was on Tuff City Records out of Long Island City. Miami rap continued to grow (though not get a whole lot better) with the M-4 Sers' *I Am A Star* on JR Records. MC Lyte got plenty of press and airplay in New York with her street rap "I Cram To Unstand U (Sam)" on First Priority. Rap may have bum rushed the boardroom, but the beat went on with the indies.

Bolton

(Continued from page 10)

ton collaborated not only with Cain and Warren, but with Keith Diamond (whose credits include Mick Jagger and Billy Ocean). Diamond also produced several tracks. Other writers include Martin Briley, Eric Kaz, Bob Halligan and Neil Schon.

As a writer and producer in his own right, Bolton produced two cuts from Cher's new Geffen album, which is doing extremely well. He has written songs for the Pointer Sisters and Laura Branigan. However, his first love remains writing and singing his own tunes. "I enjoy producing, but, since you asked, I don't want to spend my whole life in the studio. Sometimes I get nuts in front of a mixing board, I just wanna get out! If I had a choice, I'd write - I now write 30, maybe 35 songs a year. And of course I love to sing."

Bolton credits Ray Charles as a major influence on his singing. "I have a big Motown influence, and Ray Charles especially. He's had an effect on so many people. Take Joe Cocker, he's so close to Ray Charles you wouldn't believe it. You can take things off of their records and play them back to back, every line and inflection, you'd be shocked. Michael McDonald, James Ingram, also all big Ray Charles fans."

Bolton has appeared on numerous TV shows including Late Night, Solid Gold, American Bandstand, Top of the Pops. He's especially excited about a show in Memphis, a tribute to the classics, which will include Booker T. and Steve Cropper serving as a back-up players for "Dock...".

"The main thing I want to accomplish," concludes Bolton, "is the continuation of the present. I wanna write songs for other people and do my own albums, and of course do some heavy touring." If the future is anything like the present, Michael Bolton can do exactly what he wants for as long as he likes.

Day

(Continued from page 11)

For all his lightness and sensuality, Morris Day is acutely aware of the limitations he operates under in an industry with blatant racial categorizations. "It's a fine line, there are politics to be considered in music making. I'm not the kind of artist that can come out with a pop record and alienate my black foundation that I've established at black radio. I don't really think there *is* such a thing as a pop song, or a black song. When a song catches on there's no formula that makes it pop and not R&B."

Day talked about the album, and his thematic planning. "I like to create a whole visual concept for an album. The song "Daydreaming" explains it. It's about a woman dreaming about being with Morris, having a great time, riding in his Rolls-Royce, and wearing fur coats - it's an index. Now "Love is A Game", out of the Jam and Lewis workshop, it's explaining that love is a give and take. I'm not here trying to dominate. So there's both sides."

As far as the future, Morris Day would like to do more films. He hasn't done one since *Purple Rain* because he's choosy about roles. "I read more scripts than 20th Century Fox does! I've read nearly 40% of the scripts that were completed as films in the last two years. In the meantime, the rent's paid. If I was a starving actor I'd be out there going for everything."

One thing can be said for sure, Morris Day is firmly in control of his career, and will proceed only when he's ready. And he's is now *ready*.

35 YEARS AGO IN CASH BOX

February 28, 1953 – The death of **Hank Williams** continues to be the hottest music story of the year. That the country would be stunned was expected. That the press would carry minute details of the western artist's life was expected. That tributes from all segments of the music industry would be forthcoming was expected. That an upsurge in the sale of Williams disks would follow was expected. But the tremendous hold that the chanter had on the hearts of the listening public was totally unexpected. No would could deny Hank Williams was a popular artist. No one could deny that the singer was held in great esteem and was deeply beloved by all. But the overpowering extent of the grip this country boy had on his public could never have been fully realized were it not for his unfortunate early death. Within a matter of a few short days, the rush to market Hank Williams tributory disk was on. Ever company, major and indie, issued eulogies in the form of hymns, orations, or direct chats with the deceased Hank Williams. Very rarely, in the record biz, does more than one recording make it big. But this is no ordinary circumstance. It seems that almost every disk released with this theme has found a ready market. It was the practice of **Frank Walker**, MGM prexy, to write Williams on the first of each year. This year, although the western singer-writer was already dead, Walker wrote the letter nevertheless. The missive was so fine a tribute and so tenderly done that ***The Cash Box*** asked permission to reproduce it in full. The letter started a chain of events that culminated finally in the issuance of a record by disc jockey **Jimmy Swan** of WFOR, Hattiesburg, Miss., on which Swan read the Walker letter..."The Last Letter" opens with the slow tender chanting of a hymn.

SLICK RICK AND THE GET FRESH CREW – When Rick Springfield was in New York to promote his new album Rock Of Life *RCA Records threw a party in his honor. Pictured at the festivities (l-r): Pete Jones, BMG distribution president; Butch Waugh, vp of national promotion; Dave Wheeler, vp of sales; Mike Omansky, vp of marketing management; Springfield; Ron Weisner, Springfield's manager; and Jim McKeon, vp of national album promotion.*

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AUDIO/VIDEO

DAVID PUTTNAM VISIONARY PRODUCER COMMENTS ON THE STATE OF THE FILM INDUSTRY – This week we're devoting our entire column to recent comments of London-born David Puttnam, film producer extraordinaire. He is unique, because here is a producer who is not just a deal-maker, but a filmmaker - a man who sees movies not so much as "industry", but as an opportunity to advance the cause of art, of education, of mankind. Such high aspirations are grounded in a keen sense of the commercial; his films have enjoyed critical and popular success - among them are *Midnight Express, Chariots of Fire, Killing Fields* and *The Mission*. He is credited for having helped launch the careers of several great young directors including Alan Parker, Ridley Scott, Michael Apted, Roland Joffe and Adrian Lyne. In fact Puttnam received the Eastman Second Century Award on Feb. 9th for his encouragement of young talent. Despite his recent departure from Columbia Pictures, he remains the conscience of Hollywood, a man with the courage to make meaningful, important films.

"The crisis the industry has suffered, " says Puttnam, "And one of the things that makes films cost -more than they need, and creates the kind of neurosis that we all work with, is the narrowness of the talent base. It isn't because there are not enough gifted people around. It's narrow because the insecurity of the industry makes it that way. People would rather give a movie to the wrong director who has a good name which they can then hide behind. They'll do that rather than take a chance on the person who might be exactly the right director. The fear is that if it goes wrong somebody will say 'well why did you choose him?' It is fear of blame, fear of getting it wrong, fear of failing. But you can't have that dominate a creative environment. A creative environment cannot be dominated by a fear of failure. It's not possible if our industry is to creatively develop.

David Puttman

"This is a fear driven society and I sometimes think deliberately so, because what fear does is place power in a very few hands. If you can create an atmosphere, an environment of fear, it allows very few people to take control. In a society, in an environment where there is no fear, power becomes devolved from the center and more people are answerable for the quality of their work.

"We've somehow got to create a cushion whereby the very best and brightest people who come into the industry don't become cynics in their first three years and then just become part of the problem. I really believe in the saying'If your're not part of the solution, then you're part of the problem.' We've got to make all these kids part of the solution and not just additional baggage for the industry to carry.

"I think the industry should be aggressively investing in training, particularly of minorities. The industry's record in hiring minorities is appalling. Women are slowly getting it together. I think that the relationship between the training process and the industry should be redefined. In Europe, it's about being involved, being part of a great movie. It's being part of the process. In Europe the process comes first, here the business comes first.

"I have a question I keep asking and nobody ever answers it. I'm told directors, actors and their agents have never been in a stronger position. If this is true, that the artists are beginning to take control of the industry, and if this has been true for a few years, why are most pictures so bad? That question in Europe would form the nub of a very important debate.

"I sincerely believe that most people within the studios on the day they entered the industry were positively motivated. The problem is they've been so battered and made so cynical by the time they had any kind of position of responsibility that they find it difficult to function. There is this lovely thing...on the inside of the desk of George Bernard Shaw when he died...there was a quotation that said 'Be true to the dreams of your youth.' And that's what it seems the motion picture industry consistently fails to do."

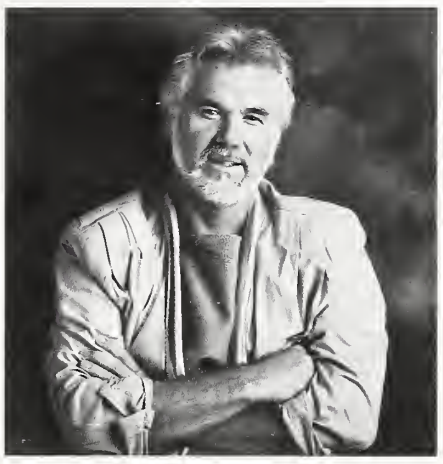
Julius Robinson

CASH BOX TOP 40 COMPACT DISCS

		LW	WOC
1	***FAITH*** GEORGE MICHAEL (Columbia Ck 40867)	1	14
2	***KICK*** INXS (Atlantic 2-81796)	2	14
3	***...NOTHING LIKE THE SUN*** STING (A&M CD 6402)	4	18
4	***DIRTY DANCING*** ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6402-2-R)	5	22
5	***CLOUD NINE*** GEORGE HARRISON (Dark Horse/Warner Bros. 2-25643)	3	14
6	***LONESOME JUBILEE*** JOHN COUGAR MELLENCAMP (Mercury 832 465-2)Pol	6	24
7	***TUNNEL OF LOVE*** BRUCE SPRINGSTEEN (Columbia CK 40999)	8	19
8	***A MOMENTARY LAPSE OF REASON*** PINK FLOYD (Columbia CK 40599)	7	23
9	***SKYSCRAPER*** DAVID LEE ROTH (Warner Bros. 25671-2)	17	3
10	***THE JOSHUA TREE*** U2 (Island 2-90581)	9	48
11	***ELTON JOHN LIVE IN*** AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA (MCAD 8022)	11	5
12	***BAD*** MICHAEL JACKSON (Epic EK 40600)	10	23
13	***WHITESNAKE*** WHITESNAKE (Geffen 24099-2)	12	44
14	***INSIDE INFORMATION*** FOREIGNER (Atlantic 2-81808)	15	6
15	***DOCUMENT*** R.E.M. (I.R.S. IRSD 42059/MCA)	16	23
16	***HYSTERIA*** DEF LEPPARD (Mercury 830 675 2)	14	27
17	***TIFFANY*** TIFFANY (MCA MCAD 5793)	13	7
18	***ALL THE BEST*** PAUL MCCARTNEY (Capital CCT 48227)	20	10
19	***WHITNEY*** Whitney Houston (Arista ARCD-5732)	18	38
20	***ROBBIE ROBERTSON*** ROBBIE ROBERTSON (Geffen 2-24160)	21	15
21	***CHRONICLES*** STEVE WINWOOD (Island/Warner Bros 2-25660)	19	15
22	***CHARACTERS*** STEVIE WONDER (Motown 6248 MD)	22	11
23	***ABBEY ROAD*** THE BEATLES (Parlophone/Capital CDP 7-46446-2)	23	17
24	***SAVAGE*** EURYTHMICS(RCA 6794-2-R)	24	6
25	***GOOD MORNING, VIETNAM*** ORIGINAL MOTION PICTURE SOUNDTRACK (A&M CD 3913)	33	2
26	***SUBSTANCE 1987*** NEW ORDER (Qwest/Warner Bros. 25621-2)WEA	25	21
27	***CANCIONES DE MI PADRE*** LINDA RONSTADT (Elektra 2-60765)	26	5
28	***ALL OUR LOVE*** GLADYS KNIGHT & THE PIPS (MCA MCAD 42004)	31	4
29	***PERMANENT VACATION*** AEROSMITH (Geffen 24162-2)WEA	28	24
30	***CREST OF A KNAVE*** JETHRO TULL (Chrysalis VK 41590)	29	18
31	***UNLIMITED*** ROGER (Reprise 25496-2)	27	7
32	***NEVER DIE YOUNG*** JAMES TAYLOR (Columbia CK 40851)	DEBUT	
33	***BIG GENERATOR*** YES (Atlantic ATCO 2-90522)	30	19
34	***LESS THAN ZERO*** ORIGINAL MOTION PICTURE SOUNDTRACK (Def Jam/CBS CK 44042)	32	11
35	***GRACELAND*** PAUL SIMON (Warner Bros. 2-25447) WEA	35	71
36	***WHITE ALBUM*** BEATLES (CAPITOL CDP 7 46443 2/746444 2)	36	25
37	***YOU CAN DANCE*** MADONNA (Sire/Warner Bros.2-25535)	34	12
38	***DUOTONES*** KENNY G (Arista ARCD 8427)	37	48
39	***BACK FOR THE ATTACK*** DOKKEN (Elektra 2-60735)	38	12
40	***LET IT BE*** THE BEATLES (Parlophone/Capital CDP 7-46447-2)	39	17

THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

Kenny Rogers Signed To Warner Brothers!



International singing star, actor, photographer and humanitarian Kenny Rogers has been signed to an exclusive worldwide recording contract with Warner Brothers Records, it was announced by Warner Brothers board chairman Mo Ostin.

Hustonian Rogers began his illustrious professional career in 1966, when he was recruited for the New Christy Minstrels. One year later, he formed The First Edition and signed with Reprise Records. Following three huge record successes, the group was re-billed as Kenny Rogers and The First Edition. The group had scores of hits while on Reprise and performed together until 1975.

"Love Lifted Me" was Rogers' debut solo album and, by his second effort, "Kenny Rogers," he had earned a Grammy for Best Country Vocal Performance, and a gold single, both for the hit "Lucille." What followed were releases that would earn him 15 American Music Awards, 6 Academy of Country Music Awards, 4 Country Music Association Awards, a second Grammy (for "The Gambler") and several People's Choice honors. His record sales have made him one of RIAA's most-awarded artists in their platinum certifications program.

Kenny Rogers has also made his mark in other areas of the arts. He has made five CBS television specials, five television movies, and a full-length feature motion picture. Rogers has also had two books of his photography published.

Warner Brothers board chairman Ostin was part of Reprise Records when Kenny Rogers and The First Edition called the label "home." It's with some degree of nostalgia that Ostin comments, "It's great to welcome Kenny back to the Warner Brothers' family. We're proud to have been there in the beginning. Since then, of course, Kenny has gone on to become an international star of the first magnitude, and we're proud, once again, to be playing a part in his extraordinary career."

Rogers has other ties with members of the Warner Brothers family, too. For example, current head of Warner Brothers' Nashville operations, Jim Ed Norman, was a member of a band called Shiloh in the early 70's. Kenny Rogers was so impressed with the band that he secured an Amos Records recording deal for them, and served as their producer. Norman said, "I'm thrilled to be involved with Kenny Rogers, especially since our relationship dates back to the early 70's. It is with great personal enthusiasm and excitement that I look forward to working with the man who made such a big contribution to music and the world."

Kenny Rogers echoed the sentiment from his side of the fence, "The enthusiasm and professionalism of the Warner staff has contributed to the company's endurance as a major force in the record industry. They know that making music can be fun, exciting and , with a little luck, successful. Having the opportunity to work with old friends like Jim Ed Norman and Mo Ostin again really makes it feel like a homecoming!"

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor
*** = Available on Compact Disc**
• = Platinum (RIAA Certified)
◘ = Gold (RIAA Certified)

FEBRUARY 27, 1988

		LW	WOC
1	***ALWAYS AND FOREVER*•** RANDY TRAVIS (Warner Bros. 25568-1)	1	40
2	***KING'S RECORD SHOP*** ROSANNE CASH (Columbia FC 40777)	2	31
3	***80'S LADIES*** K.T. OSLIN (RCA 5924-1)	4	32
4	***WILD EYED DREAM*** RICKY VAN SHELTON (Columbia FC 40602)	5	48
5	***BORN TO BOOGIE◘*** HANK WILLIAMS, JR. (Warner Bros./Curb 1-25593)	3	31
6	***CHILL FACTOR*** MERLE HAGGARD (Epic FE 40986)	6	10
7	***THE ROYAL TREATMENT*** BILLY JOE ROYAL (Atlantic America 90658-1)	9	13
8	***GREATEST HITS, VOL. 2◘*** GEORGE STRAIT (MCA 42035)	8	22
9	***HIGHWAY 101*** HIGHWAY 101 (Warner Bros. 1-25608)	12	32
10	***THE LAST ONE TO KNOW*** REBA McENTIRE (MCA 42030)	11	22
11	***JUST US◘*** ALABAMA (RCA 6495-1)	10	19
12	***THE BEST*** DAN SEALS (Capitol CLT 48308)	7	13
13	***LOVE ME LIKE YOU USED TO*** TANYA TUCKER (Capitol CLT 46870)	13	28
14	***HILLBILLY DELUXE◘*** DWIGHT YOAKAM (Reprise/Warner Bros. 25567-1)	14	42
15	***HEARTLAND * ◘*** THE JUDDS (RCA/Curb 5916-1)	15	54
16	***RAINBOW*** DOLLY PARTON (Columbia FC 40968)	17	10
17	***TRIO * •*** D.PARTON, L.RONSTADT, E.HARRIS (Warner Bros. 25491-1)	18	49
18	***SHELTER FROM THE NIGHT*** EXILE (Epic FE 40901)	16	19
19	***PONTIAC*** LYLE LOVETT (MCA 42028)	26	4
20	***UNTASTED HONEY*** KATHY MATTEA (Mercury/Polygram 832 793-1)	21	16
21	***TOO WILD TOO LONG*** GEORGE JONES (Epic FE 40781)	24	3
22	***CHISELED IN STONE*** VERN GOSDIN (Columbia FC 40982)	28	3
23	***CORNERSTONE*** HOLLY DUNN (MTM ST-71063)	22	37
24	***GREATEST HITS*◘*** REBA McENTIRE (MCA 5979)	23	41
25	***A MAN CALLED HOSS*** WAYLON JENNINGS (MCA 42038)	20	13
26	***WHEELS **** RESTLESS HEART (RCA 5648)	19	58
27	***STORMS OF LIFE*•*** RANDY TRAVIS (Warner Bros. 25435-1)	25	89
28	***MAPLE STREET MEMORIES*** THE STATLER BROTHERS (Mercury/Polygram 832-404-1)	30	28
29	***SOMEWHERE IN THE NIGHT*** SAWYER BROWN (Capitol/Curb CLT 46923)	29	24
30	***THE O'KANES*** THE O'KANES (Columbia BL 4059)	27	59
31	***THE DESERT ROSE BAND*** THE DESERT ROSE BAND (MCA/Curb 5991)	36	25
32	***HARD TIMES ON EASY STREET*** DAVID LYNN JONES (Mercury/Polygram 832518-1)	32	18
33	***EXIT 0**** STEVE EARLE & THE DUKES (MCA 5998)	33	37
34	***OCEAN FRONT*• PROPERTY*** GEORGE STRAIT (MCA 5193)	31	56
35	***GREATEST HITS*** STEVE WARINER (MCA 42032)	34	17
36	***GREATEST HITS*** JOHN SCHNEIDER (MCA 42033)	37	19
37	***FOSTER AND LLOYD*** FOSTER AND LLOYD (RCA 6372-1)	39	18
38	***YOU AGAIN*** THE FORESTER SISTERS (Warner Bros. 25571-1)	40	29
39	***IF MY HEART HAD WINDOWS*** PATTY LOVELESS(MCA 42092)	42	2
40	***AFTER ALL THIS TIME*** CHARLEY PRIDE (16th Avenue ST-70550)	38	39
41	***BRILLIANT CONVERSATIONALIST*** T. GRAHAM BROWN (Capitol ST 12552)	41	36
42	***NO EASY HORSES*** SCHUYLER, KNOBLOCH & BICKHARDT (MTM ST-71064)	44	15
43	***STILL WITHIN THE SOUND OF MY VOICE*** GLEN CAMPBELL(MCA 42009)	43	23
44	***BORDERLINE*** CONWAY TWITTY (MCA 5969)	47	26
45	***HEARTBEAT*** THE OAK RIDGE BOYS(MCA 42036)	46	21
46	***CRAZY FROM THE HEART*** BELLAMY BROTHERS(MCA/Curb 42039)	35	11
47	***HITS*** GARY MORRIS (Warner Bros. 1-25581)	45	15
48	***HOLD ON*** NITTY GRITTY DIRT BAND (Warner Bros. 25573-1)	48	40
49	***BAILLIE AND THE BOYS*** BAILLIE AND THE BOYS (RCA 6272-1)	49	17
50	***ONE FOR THE MONEY*** T.G. SHEPPARD (Columbia FC 40796)	50	11

ALBUM REVIEW

JOHN ANDERSON – Blue Skies Again – MCA, 42037

The title cut starts this LP off in a pleasant manner. The best way to describe the arrangement may be "slow swing." John Anderson is a true country singer, with a rare mellow quality to his sound. However, John has added some extra expression and feeling on his latest releases. For example, one can hear the "giving up" in his performance of "Quittin' Time." Two singles have been taken from this album..both of them winners: "Somewhere Between Ragged And Right" and "When Your Yellow Brick Road Turns Blue."

ALBUM REVIEW

PAKE McENTIRE – My Whole World – RCA, 6607-1-R

"Good God, I Had It Good," his latest single, is the first cut, but there is much more to this album. The mood changes and tempos offer the listener a good variety. Pake is at his best, and there are some fine arrangements and featured pickers on this product. RCA should be proud of the results. "Ruby Baby" sounds *fine*. There is some of that late 50's rock 'n roll timber in Pake's vocal. We were impressed with "Somebody's Baby". It shows the tender side of Pake McEntire. Excellent overall production and product.

CASH BOX COUNTRY SINGLES

FEBRUARY 27, 1988

			Last Week	Total Weeks
1	*I WON'T TAKE LESS THAN YOUR LOVE* (Capitol B-44168)	Tanya Tucker with Paul Davis & Paul Overstreet	3	15
2	*TWINKLE, TWINKLE LUCKY STAR* (Epic 34-07631)	Merle Haggard	1	16
3	*OH WHAT A LOVE* (Warner Bros. 7 28173)	Nitty Gritty Dirt Band	4	16
4	*FACE TO FACE* (RCA 5328-7)	Alabama	6	12
5	*TOO GONE TOO LONG* (Warner Bros. 7-28286)	Randy Travis	7	12
6	*I'M GONNA MISS YOU GIRL* (Warner Bros. 7-28168)	Michael Martin Murphey	9	15
7	*SHOULDN'T IT BE EASIER THAN THIS* (16th Avenue PB-70408)	Charley Pride	11	12
8	*THAT'S MY JOB* (MCA 53200)	Conway Twitty	10	16
9	*THIS MISSIN' YOU HEART OF MINE* (Capitol/Curb B-44108)	Sawyer Brown	13	13
10	*DO YOU BELIEVE ME NOW* (Columbia 38-07627)	Vern Gosdin	12	17
11	*LIFE TURNED HER THAT WAY* (Columbia 38-07672)	Ricky Van Shelton	14	6
12	*TOUCH AND GO CRAZY* (MCA 53234)	Lee Greenwood	15	10
13	*TENNESSEE FLAT TOP BOX* (Columbia 38-07624)	Rosanne Cash	2	17
14	*LOVE WILL FIND ITS WAY TO YOU* (MCA 53244)	Reba McEntire	17	6
15	*TURN IT LOOSE* (RCA/Curb 3297)	The Judds	20	6
16	*ONE STEP FORWARD* (MCA/Curb 53201)	The Desert Rose Band	5	17
17	*WILDER DAYS* (RCA 5327-7)	Baillie and the Boys	21	10
18	*SURE THING* (RCA 5281-7)	Foster and Lloyd	8	16
19	*SANTA FE* (MCA/Curb 53222)	Bellamy Brothers	24	6
20	*I WANNA DANCE WITH YOU* (RCA 5238-7)	Eddie Rabbitt	27	6
21	*THE BIRD* (Epic 34-07655)	George Jones	16	11
22	*STRANGERS AGAIN* (MTM B-72093)	Holly Dunn	28	6
23	*TIMELESS AND TRUE LOVE* (Warner Bros. 7-28125)	The McCarters	29	6
24	*TALKIN' TO MYSELF AGAIN* (Epic 34-07635)	Tammy Wynette	26	13
25	*FAMOUS LAST WORDS OF A FOOL* (MCA 53248)	George Strait	36	4
26	*PLEASE, PLEASE BABY* (Reprise/Warner Bros. 7-28174)	Dwight Yoakam	18	16
27	*IF OLE HANK COULD ONLY SEE US NOW* (MCA 53243)	Waylon Jennings	33	5
28	*THE LAST RESORT* (Capitol B-44125)	T. Graham Brown	37	5
29	*SIX DAYS ON THE ROAD* (MCA 53249)	Steve Earle and the Dukes	31	6
30	*IT'S ONLY MAKE BELIEVE* (Curb CRB-10501)	Ronnie McDowell	34	6
31	*I DIDN'T (EVERY CHANCE I HAD)* (Capitol B-44071)	Johnny Rodriguez	32	11
32	*IT'S SUCH A SMALL WORLD* (Columbia 38-07693)	Rodney Crowell and Rosanne Cash	41	6
33	*WHEELS* (RCA 5280-7)	Restless Heart	19	17
34	*IT GOES WITHOUT SAYING* (Alpine AP 5008)	Tim Malchak	38	5
35	*CRY, CRY, CRY* (Warner Bros. 7-28105)	Highway 101	44	3
36	*A LITTLE BIT CLOSER* (EMI Manhattan B-50112)	Tom Wopat	40	6
37	*EVERYBODY'S SWEETHEART* (RCA 5331-7)	Vince Gill	42	4
38	*SOMEWHERE BETWEEN RAGGED AND RIGHT* (MCA 53226)	John Anderson	22	14
39	*I'LL ALWAYS COME BACK* (RCA 5330-7)	K.T. Oslin	46	4
40	*AMERICANA* (Curb 10504)	Moe Bandy	45	4
41	*SOME OLD SIDE ROAD* (RCA 5326-7)	Keith Whitley	23	14
42	*YOUNG COUNTRY* (Warner Bros./Curb 28120)	Hank Williams, Jr.	50	2
43	*SHE'S NO LADY* (MCA/Curb 53246)	Lyle Lovett	49	3
44	*STOP THE RAIN* (Columbia 38-07654)	Shenandoah	48	6
45	*THIS OLD HOUSE* (MTM B 72100)	Schuyler, Knobloch and Bickhardt	25	13
46	*IF MY HEART HAD WINDOWS* (MCA 53270)	Patty Loveless	53	3
47	*I'M GONNA GET YOU* (RCA 6831-7)	Eddy Raven	56	3
48	*LYIN' IN HIS ARMS AGAIN* (Warner Bros. 7-28208)	The Forester Sisters	30	18
49	*I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE* (Epic 34-07684)	The Shooters	55	5
50	*ALL OF THIS AND MORE* (Warner Bros. 7-28106)	Crystal Gayle and Gary Morris	60	3
51	*OVERDUE* (16th Avenue PB 70410)	Canyon	58	5
52	*IT TAKES TWO HEARTS* (Premier One POR 116)	Mason Dixon	54	5
53	*BABY I'M YOURS* (MCA 53287)	Steve Warlner	63	2
54	*RIDE THIS TRAIN* (Capitol B-44127)	Mel McDaniel	59	3
55	*THE BEST I KNOW HOW* (Mercury/Polygram 870 167-7)	The Statler Brothers	64	2
56	*FEEL LIKE FOOLIN' AROUND* (Epic 34-07710)	Exile	62	2
57	*YOU JUST WATCH ME* (Epic 34-07650)	Libby Hurley	61	5
58	*I REMEMBER YOU* (MCA 53245)	Glen Campbell	68	2
59	*PERFECT STRANGERS* (Capitol B 44134)	Anne Murray (with Doug Mallory)	DEBUT	
60	*ANOTHER WOMAN'S MAN* (615 87-5-1011)	Bobbi Lace	66	4
61	*TELL ME TRUE* (RCA 5283-7)	Juice Newton	35	15
62	*I WILL HOLD YOU* (16th Avenue B-70407)	Randy VanWarmer	72	2
63	*I CAN'T HANG ON ANYMORE* (True TU 88)	Dennis Payne	70	5
64	*CODE OF HONOR* (Bear CP 191)	Jerry Cooper	74	2
65	*A HONKY TONK HEART* (Rain Forest BGM RT120187)	Clay Blaker	71	4
66	*CALENDAR BLUES* (Maxx M822)	Jill Jordan	69	4
67	*GOIN' GONE* (Mercury/Polygram 888 874-7)	Kathy Mattea	39	20
68	*I'LL PIN A NOTE ON YOUR PILLOW* (Atlantic America 7-99404)	Billy Joe Royal	43	20
69	*TRUE HEART* (MCA 53272)	Oak Ridge Boys	DEBUT	
70	*(ANGEL ON MY MIND) THAT'S WHY I'M WALKIN'* (Epic 34-07721)	Ricky Skaggs	DEBUT	
71	*STILL I STAY* (Epic 34-097670)	Charly McClain	65	4
72	*WHERE DO THE NIGHTS GO* (RCA 5259-7)	Ronnie Milsap	47	18
73	*YOU TURNED THE LIGHTS ON* (Lamon LR 10174)	Carlton Moody and the Moody Brothers	73	3
74	*NO MORE ONE MORE TIME* (RCA 6895-7)	Jo-el Sonnier	DEBUT	
75	*HERE'S TO COUNTRY MUSIC* (Step One SOR 382)	Hank Thompson	DEBUT	
76	*HILLBILLY GIRL* (Timestar TS 2419)	John Patrick	79	3
77	*I DON'T LOVE YOU* (Sound Track ST 1103)	Dusty Martin	DEBUT	
78	*WE'RE GONNA LOVE TONIGHT* (Maxx 821)	Don Juan	DEBUT	
79	*LOVE ME TONIGHT* (L'il Bill LB 106)	James Vanderburg and the Vandals	84	3
80	*STANDING IN THE SHADOWS* (Soundwaves SW 4796)	Larry Rollins	80	3
81	*LOVE AIN'T MADE FOR FOOLS* (Evergreen EV 1067)	Kevin Pearce	88	2
82	*FACE TO THE WALL* (LRJ 2016)	Jerry Jaramillo	82	3
83	*THE DAMAGE IS DONE* (Mikron MK 8711)	Carol Gibson	81	3
84	*SHE SAYS* (MTM B-72101)	George Hamilton V	DEBUT	
85	*WHEN SHE LETS HERE HAIR DOWN* (Door Knob DK 88-294)	Craig Southern	DEBUT	
86	*WALKIN' THROUGH MY DREAMS* (Skyway 88-SK-2006)	Dan Garner	89	2
87	*NOBODY LOVES ANYBODY* (Charta CH 208)	Amarilia	87	2
88	*HUGGIN' MY LADY* (Bear CP 190)	Billy Joe Burnette	DEBUT	
89	*AFTER LAST NIGHT'S STORM* (Advantage CP-189)	Ride The River	DEBUT	
90	*IF LOVE GETS THERE BEFORE I DO* (Evergreen EV 1062)	Bert Floyd	90	2
91	*THE PLACE WHERE LOVE COMES FROM* (Comstock COM 1873)	Randy Anderson	76	3
92	*LOUISIANA RAIN* (Warner Bros. 7-22828)	John Wesley Ryles	51	13
93	*ROSES IN DECEMBER* (Mercury/Polygram 870-086-7)	Larry Boone	52	11
94	*UNATTENDED FIRE* (SOA 002)	Razzy Bailey	57	5
95	*ANY OLD TIME* (Empire NR 17252-1)	Billy Western	86	3
96	*ONE FRIEND* (Capitol B-44077)	Dan Seals	67	20
97	*SAD CLICHES* (Southern Tracks ST 1091)	Atlanta	75	4
98	*I KNOW YOU* (Heart MS 111)	Mirinda	77	4
99	*THANKS FOR LEAVIN' HIM* (Rivermark RM 1001)	Paula McCuiia	78	4
100	*SHOW ME (I'M FROM MISSOURI)* (Timestar TS 2422)	Larry Swift	83	10

OUT OF THE BOX

BARBARA MANDRELL (EMI America, B-43042) **Angels Love Bad Men** (3:20) (Tom Collins, Waylon Jennings-BMI) (W. Jennings, R. Murrah) (Producer: T. Collins)

Barbara and Waylon Jennings team up on this song, written by Waylon and Roger Murrah. The sound comes out great. Beautiful and sincere vocals. We're not sure the title thought *always* holds true, but it's an intriguing thought. The storyline compares the "bad men" of yesteryear with the modern specimen of the same. The melody, with the minors, is haunting. It's a different direction for Barbara, and it surely sounds good. We look for fantastic chart results.

FEATURE PICKS

SKIP EWING (MCA, 53271) **Your Memory Wins Again** (3:05) (Acuff-Rose, Milene-BMI/ASCAP) (S. Ewing, M. Geiger, W. Mullis) (Producers: J. Bowen, S. Ewing)

MCA should be beaming over this new artist. All of you chart watchers, get ready! Let's all do some "get-down" dancin' and country rockin' with Skip. His vocal performance is smooth and flowing in up-tempo form. Fantastic beat, and the ride sounds feature super pickin', piano and bass. Production is outstanding.

DWIGHT YOAKAM (Reprise, 7-27994-A) **Always Late With Your Kisses** (2:10) (Peer International, Rightsong-BMI) (L. Frizzell, B. Crawford) (Producer: P. Anderson)

Yoakam takes this old Lefty Frizzell song and curls his vocal around it so many times that he wraps it up for keeps. It features the Bakersfield beat, of course, and some solid steel and fiddle sounds. The arrangement is an attention-getter. It's country all the way, again..but, then, Yoakam knows a good thing, right?

MEL TILLIS (Mercury, 870 192-7) **You'll Always Come Back** (3:05) (Anlon, Go-Glo-ASCAP) (N. Mailer, A. Badalamenti) (Producers: H. Shedd, A. Badalamenti)

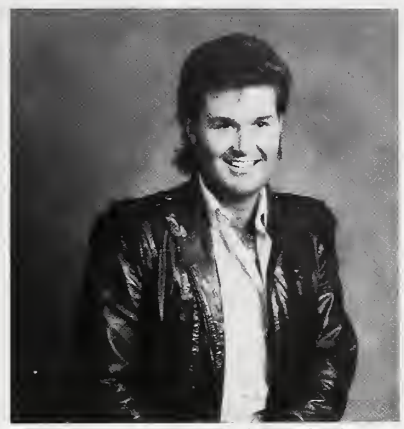
The title of the song is appropriate. Mel Tillis comes back again with a great performance on his new release. Soft and beautiful arrangement and production. Strong and basic country lyrics are set to a symphony of sound. Oh, yes, Mel has a winner-of-a-release aimed straight at country hearts. Great job all the way around.

MICKEY SMILES ON MOTHER'S DAY. *While Mickey Gilley was in Los Angeles to be a presenter on the American Music Awards telecast, he and his son, Greg, were guests on Joan Lunden's "Mother's Day" show. Greg is pursuing a career in the heavy metal music field. Joan questioned Mickey and Greg about their different views and tastes in music. The show will air in late Spring. Left to right, Greg, Joan and Mickey all look very happy with the results of the interview.*

HANK, JR. LEADS THE PARTY FUN. *Hank Williams, Jr. led the partiers on the Nashville set of his new Warner Bros. video "Young Country," which war released as a single and music video recently. Looking over the crowd, you will note some other famous faces of the young country group. The single is currently climbing the charts for Hank, Jr..*

NASHVILLE NOTE-ABLES

Tony McGill...The Pearl of Pearl, Mississippi!



Tony McGill sat rather shyly on the couch during the first few minutes of our conversation. I was impressed with his manners and personality. Tony is a very successful "Indie artist," who records on the Killer Records label. Taken in comparative context, the record label name seems to be completely wrong for this handsome young man. However, when one considers the successes of his records, he *has* had some "killers"!

Tony's latest single, "For Your Love," was another chart climber for the native of Pearl, Mississippi ("just across the river from Jackson"). He has reached the #1 position on our Indie Charts more than once. Tony McGill is polite and grateful. "I'm really pleased that the Indie artists are getting so much airplay. And, the deejays have gone back to telling the listeners who the artist is on the record. Seems like we're getting back to what's important to the listener in radio. They're taking requests, and the stations are starting to play what they really like, again..no matter what label it's on."

Tony McGill has a manager named Jackie Thompson, who is very proud of Tony's success and appeal as a country singer. Jackie hosts a weekly TV show in Jackson, Mississippi and, of course, when Tony isn't out on the road doing personal appearances, he appears on Jackie's show. The show has a 50's format and promotes the same feel as Tony's own opinions of music. "I like good ol' country music," says Tony, "but I love the new things, too. I like music and lyrics which relate to the average person.

"Country music has always been my choice. I never wanted to be rock and roll. But, I believe the rock and roll of the fifties is much like a lot of today's country music. Our music is getting stronger all the time. Country has a big slice of the pie, now. I see a lot more *young* fans coming our way."

Killer Records producer, Tommy Dee, has produced all six of Tony's chart records, and Tony was quick to give him a lot of well-deserved credit. The products have been first class all the way, and Tony credits Tommy Dee's professionalism as the key to their steady success.

Tony McGill does a lot of touring in Louisiana, Alabama and Mississippi. He has built a huge following of fans in that area of the country. He has been a featured act for seven consecutive years at the Mississippi State Fair. Why not?! Tony McGill performs songs with real feeling. He is one of the best at song interpretation.

Tony has that humble shyness which surfaced, and captured the fancy of a nation, in another young man from Mississippi in the late 50's. Don't get me wrong. I'm not comparing Tony to Elvis except in manner. Tony will be embarrassed even at that. But, I am comparing him to his competition of today. He's a star. He may not yet be the biggest light in the country music skies, but just go see one of his performances...and watch him *shine!*

Joe Henderson

LOOKS LIKE A SIGNING CELEBRATION. *The smiles of the faces of these three beautiful ladies seem to indicate the feelings of the successes to come in the future. Super songwriter Patti Ryan (center) recently signed an exclusive songwriting agreement with Harris-Richardson Publishing in Nashville. Showing their approval and happiness are Debra Richardson (left) and Judy Harris (right). Patti is the co-writer of Moe Bandy's current hit single "Americana".*

INDIE SPOTLIGHT

JOHNNY RUSSELL & LITTLE DAVID WILKINS (16th Avenue, B-70406) **It's Quittin' Time** (2:12) (Tree, Crosskeys-ASCAP/BMI) (R. Hellard, M. Garvin, B. Jones) (Producer: J. Bradley)

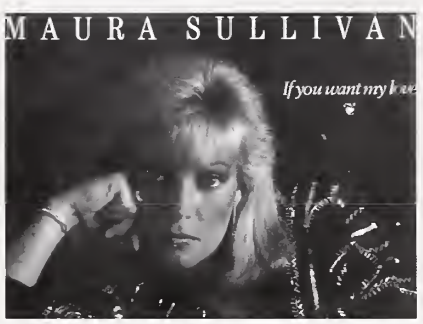
Johnny Russell and Little David do some country rockin' on this release. The tempo and the beat will keep you jumpin'. The guys have a good time with this one. And, when I say "guys," the musicians are certainly included. We really enjoyed the arrangement with a lot of "hot" piano and plenty of great fill sounds. If you're driving home from "quittin' time," with this one on the radio, be sure to stay within the speed limit. You'll want to speed up automatically.

DARK HORSE CONSENSUS

BOBBY G. RICE – A Night Of Love Forgotten – Door Knob, DK 88-295

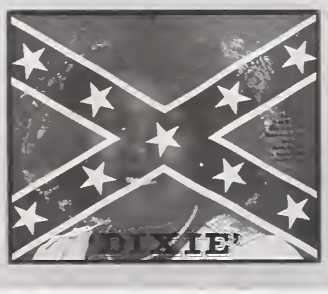
According to the majority of our reporting radio stations, Bobby G. Rice has the record to keep your eye on. The talent of Bobby G. Rice has been recognized, once again, as he gained the Dark Horse Consensus this week. Some of the many stations giving Bobby their vote were: WAGI, KFGO, WKKN, WJJC, WKCW, WSDS, KBOE and KJUN.

INDIE LP REVIEW



MAURA SULLIVAN – If You Want My Love – Playback, PL-13008

Oh, my goodness! What a talented and unique vocalist this beautiful young lady is! I'm taking this LP home with me. Maura is *convincing* no matter what the tempo. If you want to hear a "different" voice, just turn your ear to Maura Sullivan. "Never Like This" is simply stunning, and "Trouble" is an up-tempo number, which Maura conquers in fine fashion. This lady could be the discovery of the year in country music. She's exceptionally talented, beautiful, intelligent and versatile! If you see this one on the shelf, *buy it!* It could become a collector's item.



ROZ BOWIE – Dixie – Bluestem, BM-42387

If you're looking for something different and touching to add to your collection, look no farther. This product is strong in both categories! Roz Bowie has a fine voice, and this talented black singer does a six minute version of "Dixie" which is simply beautiful. Roz sings some verses of the "Southern Anthem" which you have probably *never* heard. There is much more on the album, too. Roz has that same patriotic sincerity, and universal appeal, Kate Smith had. The old favorites are here, and some fine new compositions. "Take Me Home" is a memorable selection done Roz Bowie style.

IT'S A HIT!

JERRY JARAMILLO

"FACE TO THE WALL"
B/W
"JEANIE LOVED THE ROSES"
LRJ RECORDS

PRODUCED BY
LITTLE RICHIE JOHNSON

MANAGEMENT
JOE G. MAESTAS
4 M Corp.

NATIONAL PROMOTION
LITTLE RICHIE JOHNSON
AGENCY
Phone: (505) 864-7441

CASH BOX
talks directly with Radio & Retail each and every week

CASH BOX INDIES CHART

1 ***SHOULDN'T IT BE EASIER THAN THIS***
Charley Pride-16th Avenue

2 ***IT GOES WITHOUT SAYING***
Tim Malchak-Alpine

3 ***OVERDUE***
Canyon-16th Avenue

4 ***IT TAKES TWO HEARTS***
Mason Dixon-Premier One

5 ***ANOTHER WOMAN'S MAN***
Bobbi Lace-615

6 ***I WILL HOLD YOU***
Randy VanWarmer-16th Avenue

7 ***I CAN'T HANG ON ANYMORE***
Dennis Payne-True

8 ***CODE OF HONOR***
Jerry Cooper-Bear

9 ***A HONKY TONK HEART***
Clay Blaker-Rain Forest

10 ***CALENDAR BLUES***
Jill Jordan-Maxx

11 ***YOU TURNED THE LIGHTS ON***
C. Moody & The Moody Bros.-Lamon

12 ***HERE'S TO COUNTRY MUSIC***
Hank Thompson-Step One

13 ***HILLBILLY GIRL***
John Patrick-Timestar

14 ***I DON'T LOVE YOU***
Dusty Martin-Sound Track

15 ***WE'RE GONNA LOVE TONIGHT***
Don Juan-Maxx

16 ***LOVE ME TONIGHT***
James Vanderburg and the Vandals-L'il Bill

17 ***STANDING IN THE SHADOWS***
Larry Rollins-Soundwaves

18 ***LOVE AIN'T MADE FOR FOOLS***
Kevin Pearce-Evergreen

19 ***FACE TO THE WALL***
Jerry Jaramillo-LRJ

20 ***THE DAMAGE IS DONE***
Carol Gibson-Mikron

21 ***ANY OLD TIME***
Billy Western-Empire

22 ***WHEN SHE LETS HER HAIR DOWN***
Craig Southern-Door Knob

23 ***UNATTENDED FIRE***
Razzy Bailey-SOA

24 ***WALKIN' THROUGH MY DREAMS***
Dan Garner-Skyway

25 ***NOBODY LOVES ANYBODY***
Amarilla-Charta

26 ***HUGGIN' MY LADY***
Billy Joe Burnette-Bear

27 ***IF LOVE GETS THERE BEFORE I DO***
Bert Floyd-Evergreen

28 ***SAD CLICHES***
Atlanta-Southern Tracks

29 ***THE PLACE WHERE LOVE COMES FROM***
Randy Anderson-Comstock

30 ***BIG OLE TEARDROPS***
Ray Price-Step One

NEW AND ACTIVE

TITLE–ARTIST (LABEL)	TOTAL ADDS
YOU ARE MY ANGEL – Billy Parker (Canyon Creek)	32
AFRAID TO STIR THE ASHES – Ernie Bivens 3rd (GBS)	31
DANCE WITH ME – Bobby Helms (Playback)	30
THREE STARS – Tommy Dee (Crest)	28
MR. RIGHT – Billy James (Evergreen)	28
SHE COMES TO ME – Donel and the Cat (MSK)	25
REQUEST LINE – Moetta (Orbit)	24
IF ONLY – Will Travis (GBS)	23
A NIGHT OF LOVE FORGOTTEN – Bobby G. Rice (Door Knob)	23
IF YOU WANT MY LOVE – Maura Sullivan (Playback)	22
DEEPEST SHADE OF BLUE – Gail Veach (Choice)	22
COUNTRY HIGHWAYS – C.W. Ferrari (Southern Sounds)	20
FIRST IN LINE – Shurfire (Air)	19
GRAY HEADED WOMAN – Stan Steele (Gallery II)	19
I MAKE THE LIVING – Danny Shirley (Amor)	15
CINDERELLA – Larry Lawman (Hey Ho)	13
CAROLINA BLUE – The Hinson Brothers (Killer)	12
YOU CAN'T HURT ME – Sarah (Hub)	12
I'D RATHER BE HURT BY YOU – Sue Ellen Moore (So. Tracks)	11

SONGWRITER'S PAGE

TOP 30 NATIONAL CHART SONGS

RECORD RANK	WRITER(S)	TITLE-LABEL	ARTIST(S)
1	PAUL OVERSTREET, DON SCHLITZ	I Won't Take Less Than Your Love-Capitol	Tanya Tucker, Paul Davis, Paul Overstreet
2	MERLE HAGGARD	Twinkle, Twinkle Lucky Star-Epic	Merle Haggard
3	JIM IBBOTSON	Oh What A Love-Warner Bros.	Nitty Gritty Dirt Band
4	RANDY OWEN	Face To Face-RCA	Alabama
5	GENE PISTILLI	Too Gone Too Long-Warner Bros.	Randy Travis
6	JESSE WINCHESTER	I'm Gonna Miss You Girl-Warner Bros.	Michael Martin Murphey
7	JOHN JARRARD, RICK GILES	Shouldn't It Be Easier Than This-16th Avenue	Charley Pride
8	GARY BURR	That's My Job-MCA	Conway Twitty
9	W. MULLIS, M. GEIGER	This Missin' You Heart Of Mine-Capitol/Curb	Sawyer Brown
10	VERN GOSDIN, M.D. BARNES	Do You Believe Me Now-Columbia	Vern Gosdin
11	H. HOWARD	Life Turned Her That Way-Columbia	Ricky Van Shelton
12	MICHAEL GARVIN, TOM SHAPIRO, BUCKY JONES	Touch And Go Crazy-MCA	Lee Greenwood
13	J. CASH	Tennessee Flat Top Box-Columbia	Rosanne Cash
14	DAVID LOGGINS, J.D. MARTIN	Love Will Find It's Way To You-MCA	Reba McEntire
15	D. SCHLITZ, C. BICKHARDT, B. MAHER	Turn It Loose-RCA/Curb	The Judds
16	C. HILLMAN, H. PEDERSON, J. JORGENSON	One Step Forward-MCA/Curb	Desert Rose Band
17	CRAIG BICKHARDT, MICHAEL BONAGURA	Wilder Days-RCA	Baillie And The Boys
18	RADNEY FOSTER, BILL LLOYD	Sure Thing-RCA	Foster and LLoyd
19	DAVID BELLAMY, RON TAYLOR	Sante Fe-MCA/Curb	Bellamy Brothers
20	EDDIE RABBITT, BILLY JOE WALKER, JR.	I Wanna Dance With You-RCA	Eddie Rabbitt
21	A.L. "DOODLE" OWENS, D. KNUTSON	The Bird-Epic	George Jones
22	HOLLY DUNN, CHRIS WATERS	Strangers Again-MTM	Holly Dunn
23	C. BLACK, A. ROBERTS, B. CASON	Timeless And True Love-Warner Bros.	The McCarters
24	JAMIE O'HARA	Talkin' To Myself Again-Epic	Tammy Wynette
25	DEAN DILLON, REX HUSTON	Famous Last Words Of A Fool-MCA	George Strait
26	DWIGHT YOAKAM	Please, Please Baby-Reprise/Warner Bros.	Dwight Yoakam
27	WAYLON JENNINGS, ROGER MURRAH	If Ole Hank Could Only See Us Now-MCA	Waylon Jennings
28	BROWN, BOUTON, BURCH	The Last Resort-Capitol	T. Graham Brown
29	EARL GREEN, CARL MONTGOMERY	Six Days On The Road-MCA	Steve Earl and the Dukes
30	CONWAY TWITTY, JIM NANCE	It's Only Make Believe-Curb	Ronnie McDowell

TOP 20 INDIE LABEL NATIONAL CHART SONGS

RECORD RANK	WRITER(S)	TITLE-LABEL	ARTIST(S)
1	JOHN JARRARD, RICK GILES	Shouldn't It Be Easier Than This-16th Avenue	Charley Pride
2	LISA PALAS, JOHN JARRARD, MARK SANDERS	It Goes Without Saying-Alpine	Tim Malchak
3	T. BRASFIELD, R. BYRNE, R. BOWLES	Overdue-16th Avenue	Canyon
4	K. BLAZY, T. DAE, B. MEYER	It Takes Two Hearts-Premier One	Mason Dixon
5	K. TOLLEY, M. HUNT, G. MATTHIS	Another Woman's Man-615	Bobbi Lace
6	RANDY VANWARMER, ROGER MURRAH	I Will Hold You-16th Avenue	Randy VanWarmer
7	GENE PISTILLI, T. IRWIN	I Can't Hang On Anymore-True	Dennis Payne
8	S.C. ROSE	Code Of Honor-Bear	Jerry Cooper
9	DAN McCOY	A Honky Tonk Heart-Rain Forest	Clay Blaker
10	D.E. JAMES, K. PELL	Calendar Blues-Maxx	Jill Jordan
11	ROBBIE SHACKELFORD	You Turned The Lights On-Lamon	C. Moody & The Moody Bros.
12	HANK THOMPSON	Here's To Country Music-Step One	Hank Thompson
13	JOHN PATRICK TIMKO	Hillbilly Girl-Timestar	John Patrick
14	JOE HENDERSON, DAN MITCHELL	I Don't Love You-Sound Track	Dusty Martin
15	E. RAGER. V. PRATT	We're Gonna Love Tonight-Maxx	Don Juan
16	J. VANDERBURG, S. VANDERBURG	Love Me Tonight-L'il Bill	James Vanderburg and the Vandals
17	ROGER DOUGLAS	Standing In The Shadows-Soundwaves	Larry Rollins
18	TERRY SKINNER, J.L. WALLACE	Love Ain't Made For Fools-Evergreen	Kevin Pearce
19	BILL ANDERSON, FARON YOUNG	Face To The Wall-LRJ	Jerry Jaramillo
20	C. GIBSON	The Damage Is Done-Mikron	Carol Gibson

CREDITS
"Am I Blue"...George Strait
"Have I Got Some Blues For You"...Charley Pride
"Hard Act To Follow"...Keith Whitley
"I'm Not Easy"...Billie Jo Spears
"Land Of Cotton"...Donna Fargo

RAPPIN' WITH THE WRITERS:

DAVID CHAMBERLAIN

In fun, I asked David Chamberlain if, like Picasso did, he was going through his "blue period". However, when one realizes that his latest two hit songs were "Have I Got Some Blues For You", recorded by Charley Pride, and "Am I Blue", recorded by George Strait, it is obvious that David Chamberlain is anything but blue.

David started singing in Texas barrooms, around his hometown of Ft. Worth, when he was 18. His uncle was a songwriter, and he always encouraged David to write. After moving to Houston, where he sold furniture during the day and performed at night. David decided to come to Nashville in 1976. It was an overnight decision.

He met Bud Logan (now a well-known producer) and they became good friends. "Bud told me to go to Tree Publishing and hang around," said David. "It didn't take long, listening to those great writers, to realize that I had a lot of growing to do." Nearly a year later, David signed with Tree. He spent four years as a writer for them, and he *did* grow in a hurry.

After David left Tree, Ronnie Gant signed him at Acuff-Rose Publishing (since acquired by the Opryland Music Group). The country artists have been good to David and vice-versa. Just to name a few, David has had cuts by George Strait, Charley Pride, Conway Twitty, Keith Whitley, Ronnie McDowell, Tammy Wynette, Johnny Duncan, Barbara Fairchild, Sammi Smith, Johnny Paycheck, Dottie West, Gene Watson, Donna Faro...and many more.

He is now recording on the Country International label, and recently recorded the highest jump ever on a national chart by an Indie artist. His recording of "I Owe, I Owe" jumped 14 places on the charts in one week, after receiving a Cash Box Indie pick.

Joe Henderson

AROUND THE ROUTE

Caught up with Bally Midway prexy **Joe Dillon** just before he left for San Francisco (11) to complete the final cycle of the Bally Midway traveling show– the star of which is the factory's hot, new "Escape To The Lost World" pingame. The firm just reinstated this program of regional presentations and the response thusfar has been super. As Joe said, "We feel comfortable taking our product to the customers" (which is something the factory hasn't done for a good many years) and it's a move that is doubly gratifying from an ecomonic standpoint in that distributors don't have to spend big bucks traveling out to factory headqyarters from all corners of the country. With this new series of regional events Bally Midway has gone a step further than the norm by holding an open forum with area operators (immediatley following the luncheon presentation for distribs) which has provided a lot of very valuable information and feedback, as Joe noted. He feels very strongly about the program and suggests that to make it even more effective, two manufacturers could get together and hold their respective showings on the same day, right in the distributor's backyard so to speak, to avoid any conflict in dates and to benefit everyone involved. Worth thinking about... Meanwhile, "Escape To The Lost World" is doing just beautifully on test, Joe told us, and it was very well received at both the ATE and IMA shows. This time around, Bally pulled out all stops, hosted their own booth space at the foreign shows, and had a contingent of execs from Bally corporate (headed by Bob Mullane, Roger Keesee and Bill Peltier) along with members of the disign team to further emphasize their activities in the European market... It's not often that we can keep Joe Dillon on the phone for more than a couple of minutes but we lucked out so we also learned about a new piece they've licensed form a developer in Japan. This is their first licnesed piece in quite some time. It's called "Rabbit Punch" and it will be released as a kit – and no, it is not a bixing game. By Joe's discription, it's nore in the loght hearted vein, where the main chatacter is the rabbit whosw mission is to save the bunny proncess. Players can buy in up to a certain point but, thereafter, they must employ skill to go all the way. Watch for it!

From out of the past. **Joe Cal Cagno** called the **Cash Box** office this week to chat a little and find out what's happening in the industry. It was nice meeting him by phone. He told us about a record he did some 18-20 years ago, called "Hava Nagelah" on the Skylight label, which was very successful on jukeboxes. He's thinking about a possible re-make and we are wishing him well if he decides to do it.

Dateline Phoenix, where we spoke with general namager **Sal DeBruno** of Betson Pacific, at the facilities of the newest member of the BP network. As previously reported in Cash Box, Betson Pacific acquired Phoenix Coin-Op Dist. early this year. Right now, Sal is concentrating on making arrangements for the big gala they're planning for March 24, which will be a combination open house, grand opening and post-ACME '88 showing! As Sal was telling us, the transition went very smoothly and without interruption. "We're doing very well out here," he said, "We have all the major lines and a terrific crew for backup." Incidentally, this coming April, Sal will celebrate his 49th year in coinbiz! He started out while still in his teens, working after school, initially doing deliveries and repairs. He's chalked up a lot of experience, both in operating and distributing, over the years and has made a million friends. We congratulate him on his upcoming anniversary and wish him continued success. Here's to the next 49, Sal!

All set to go! **Clyde Knupp**, chairman of the **Jukebox Promotion Committee**, items that all five jukebox manufacturers have pledged contributions to the JPC Fund, meaning there will now be some money to at least get started on various programs they are planning. Next move is to solicit financial support from the distributor community and Clyde is optimistic that this, too, will come to pass. One of the first projects the Committee is launching (in conjunction with National Jukebox Month this coming November) is the preparation of a brochure, outlining the advantages of the jukebox in terms of entertainment value, earning power, et al, which ops can use as a sales tool at the location level. A Jukebox Month poster is also on the planning board. Another idea under consideration is a video, focusing on how to market the jukebox, which would be made available to distributors. ~"Our aim is to provide operators with sales aids and all of the essentials for promoting the jukebox and dealing with locations," said Clyde. On March 29, the Jukebox Promotion Committee wil travel to New Jersey to meet with curator **Charlie Hummel** and view his extensive collection of jukebox memorabilia, which includes some of the very first phonographs ever produced. Clyde told us there's a strong possibility Hummel might host an exhibit at AMOA Expo '88, showcasing some of this histroic jukebox material. The Committee has a comprehensive campaign on the planning board which, with the funding they need, will be in full force over the next several months.

State association news. **ICMOA**, the Illinois state ops association, is lookin' to set a new record for this year's combination pool/darts tournament. They're expecting 3500 people in Peoria, IL for the big event, April 8-10. As of now, the state group has already sold 20 exhibits for their annual convention, scheduled for June 10-12 at Pheasant Run in St. Charles, IL and executive veepee **Art Seeds** tells us they anticipate that several more exhibitors will climb aboard by showtime. On the legislative scene, ICMOA and its sister association the **Chicago Metropolitan Music & Amusement Assn.** have been on constant watch with respect to a proposed resolution in Chicago that would put curtailments on arcades and game rooms located within a certain radius of schools, during the hours of 8 am and 3 pm. Through the efforts of both organizations, there's been a delay on the ordinance. At the February 4 ICMOA board meeting a number of resolutions were adopted, including one supporting the Coin Coalition's drive to develop a dollar coin. The association also expressed support of Toledo, Ohio operator **Bill Beckham** (Red Baron Amusements) in his efforts to clarify the issue of parallel boards. More details on this subject later.

At presstime we learned that some Colorado operators are up in arms over the possibility of video lottery machines being employed out there.

Camille Compasio

New Kit From Konami

CHICAGO – "Haunted House" is the latest kit in release from Konami. It's a horizontal monitor kit, for one or two players, and it is equipped with one joystick and two buttons (attack/power up jump) for controlling the game action. In addition, Haunted House offers the continuation feature.

The scenario presents a unique "honeymoon" twist where the player's wife has been kidnapped by the evil Vampire and the groom must fearlessly embark on a quest to find his missing bride. He begins his mission with a whip as his only weapon; however he can obtain a more powerful weapon (chain or sword) by destroying specific enemies. As certain enemies are destroyed the player collects small and large hearts which appear on the screen and the amount of hearts collected determines the number of time a power-up item can be used. The power-up items include a torch, for burning the enemies; dynamite for blowing them up; a boomerang for destroying all enemies in front; a timer for freezing the enemies and a cross that can radiate destructive crosses.

There are six bone-chilling stages that confront the player throughout the course of the mission and each presents an assortmennt of creepy adversaries. The stages include a graveyard, complete with skeletons, bats, the living dead and a wicked mermaid guarding the burial ground; a cave, containing all sorts off boogeymen and hidden enemies, a banquet room, where knights, dwarfs and scary phantoms are encountered; a basemennt, a clock-tower and, finally, a vampire's room – all presenting spine-chilling challenges. At the climaxing stage of play, when thhe player finally annihilates the vampire he rescues his bride and they live happily ever after!!

Further information about the new kit may be obtained through factory distributors or by contacting Konami, Inc. at 815 Mittel Drive, Wood Dale, IL 60191.

INDUSTRY CALENDAR

Mar. 11-13: ACME '88 (American Coin Machine Expo); Bally's Hotel; Reno, NV; national convention & trade show.
April 15-17: NAMA Western Convention-Exhibit; Anaheim Convention Center; Anaheim, CA.
Mar. 22: Amusement & Music Operators Assn. of New Jersey; Berkeley Carteret Hotel; Asbury Park, NJ; state trade show.
May 5-7: Ohio Coin Machine Assn.; Hyatt Regency-Ohio Center; Columbus; annual state convention & trade show.
May 12-15: WAMO (Wisconsin Amusement & Music Operators); Paper Valley Hotel; Appleton; annual state convention.
May 15-17: AMOA Government Affairs Conference; Hyatt on Capitol Hill; Washington, D.C.
June 10-12: Illinois Coin Machine Operators Assn. (ICMOA); Pheasant Run resort; St. Charles, IL; annual state meeting and trade show.
July 21-23: Billiard Congress of America Trade Expo; Commonwealth Convention Center; Louisville, KY.
Oct. 20-23: NAMA National Convention; The Rivergate; New Orleans, LA.
Nov. 3-5: AMOA Expo '88 (Amusement & Music Operators Assn.); Hyatt Regency; Chicago, IL.

Consumer Video Sales Top $13.1 Billion in 1987

CHICAGO – Consumer electronics manufacturers set record sales in color TVs, camcorders and VCRs in 1987.

Year-end data released by EIA's Consumer Electronics Group shows over 19.3 million color TVs were sold in 1987, the most sold in the product's 34-year history.

With 1987 sales of over 13.3 million units, the household penetration of VCRs now stands at 52 percent with approximately 12 percent of the households first-time buyers. While VCR sales enjoyed a modest increase of 1 percent last year, the comcorder category, the "hottest" video product, jumped more than 37.3 percent to over 1.6 million units.

READ CASH BOX

Waco Hosts Dynamo's 'Challenge The Champs'

CHICAGO – The sport of air hockey was big news in Waco, Texas the weekend of January 23-24. The agenda included "Challenge The Champs" exhibiitions, a charity fundraiser, and a ntional rankings challenge match featuring a full lineup of top players. The festivities attracted extensive newspaper, television and radio coverage.

The promotional activities began on Saturday afternoon at the Lake Air Mall, home of the Videoasis game room. Videoasis co-ownerr Larry Burns and Dynamo's Mark Robbins put the event together it took center stage at thhe busy shopping mall. The championship Exhibition featured Robbins, a 2-time winner; and Patrice Nale of Houston, a 4-time national women's champion. Also on hand were Paul Marshall of Dallas, Mike Nelson of Houston, and Mike Barry of Philadelphia, all highly ranked players. Challengers had the option of making a $2 donation to the Waco Animal Shelter which realized a total of $100 from the event.

The evening activites shifted to Just For Fun II, an arcade located near Baylor University which has been enjoying success with Dynamo Air Hockey. A full turnout of young people and adults lined up to challenge the champs.

On Sunday, the action returned to Lake Air Mall, with an official U.S. Air Table Hockey Association challenge match featuring Mike Barry (#13 U.S.) versus Paul Marshall (#5 U.S.). Marshall dominated the match, prevailing 4 sets to 0.

Mary Harrington, co-owner of Videoasis, reported that interest in the newly formed air hockey league has soared since the promtoion and plans are underway to send the winners of the league to the March nationals in Houston.

Pictured in the accompnaying photos are (photo 1, r) two-time winner Robert Hernandez, faring off with one of the young challengers; (photo 2, r) four-time national women's champion Patrice Hale with one of her challengers; and (photo 3) Mike Barry versus Paul Marshall in the U.S. Air Table Hockey Assn. challenge match.

FAME CITY. The 1988 U.S. Air Hockey Championships are scheduled to be held March 26-27 in Houston. The site of the tournament is Fame City, a large water park/indoor entertainment center, which features an Air Hockey room that houses eight tables. It also has 40 bowling lanes, indoor miniature golf, a roller rink, bumper cars, Whirlyball, a laser tag game, simulator ride, two-story children's play world, video games, rides, movie theater, a 3-D cinema, a teen club, adult disco and a restaurant. The tournament is being co-sponsored by Dynamo and Fame City, with additional sponsorship from a number of local businesses. Event is sanctioned by the U.S. Air Table Hockey Assn. (USAA) and the total prize purse will be in excess of $5,000. For further information contact Mark Robbins at Dynamo Corporation, 2525 Handley Ederville Road, Richland Hills, TX 76118 or phone the toll free number (800) 527-6054.

15 YEARS AGO IN CASH BOX

Atari, Inc., located at 1600 Martin Ave. in Santa Clara, California, runs its first teaser ad in Cash Box, to signal the impending release of two player video skill game called **"Pong."... Williams Electronics'** begins distrib shipments of its new "Upper Deck" baseball game, a 2-player pin with standard baseball scoring, "crowd pleasing sounds", an animated base running unit in the backbox, and lots of extras... **Arizona Automation** of Phoenix introduces "Champion Soccer" in both coin-op and non-coin versions... Graduation exercises are held in Fort Morgan, Colorado for the first class of service mechanics who completed their studies at the **Coin Machine Technical Training Institute**... Burnswick's **"Air Hockey"** continues its relentless hot streak in the coin-op market... About 65 Jersey operators trekked out to Woodbridge, New Jersey for the first full membership meeting of their newly formed state association... The case for legalizing flippers in New York is postponed until March 20, however, this is the last postponement permitted by law so the case is expected to come to a head very soon... **Bally's** marketing director **Ross Scheer** advised that the factory is about ready to start delivering its new hockey game, "Hover"... **Seeburg** prexy **Bud Lurie** announced the appointment of **Bob Breither** to the position of vice president-vending sales for the Seeburg Products Division... **Paul Cohen** is elected vice president of Banner Specialty at the firm's recent board meeting in Pittsburg... Atari prexy **Nolan bushnell** announced the granting of a license to Midway Manufacturing Co., allowing Midway to produce its latest video game... United Amusement International of Union, NJ is appointed an exclusive **Sega** games distributor covering the states of New Jersey, Pennsylvania, Virginia and Maryland... "Baseball Champ", a two-player, high scoring game that comes complete with sound effects is introduced by **Chicago Coin... Amutronics Inc.**, New Jersey manufacturer of electronic amusement devices, begins volume production on its "Par-3 Golf", a 100% solid state game, wall mounted for commercial locations.

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R. Rubin (R. Rubin, J. T. Smith) (Def Jam-ASCAP)
Got My Mind Set On You . . . 32
J. Lynne, G. Harrison (R. Clark) (Carbert-BMI)
Hazy Shade Of Winter . . . 24
P. Simon (P. Simon) (Paul Simon-BMI)
Heaven Is A Place . . . 97
R. Nowels (R. Nowels, E. Shipley) (Future Furniture/Shipwreck-ASCAP/BMI)
Honestly . . . 55
S. Galfas, M. Sweet, R. Sweet, O. Fox (M. Sweet) (Sweet Family-BMI)
Hot Hot Hot . . . 88
H. Medress (A. Cassell) (Rare Blue-ASCAP)
Hot Thing . . . 69
Prince (Prince) (Crontroversy-ASCAP)
How Can I Forget . . . 77
G. Cole (G. Cole) (Warner-Tamerlane/Bertes-BMI)
Hungry Eyes . . . 7
E. Carmen (F. Previte, J. DeNicola) (Knockout, Jenava, R.U. Cyrius-ASCAP)
Hysteria . . . 22
R.J. Lange (Clark, Collin, Elliott, Lange, Savage) (Bludgeon Riffola/Zomba-ASCAP)
I Could Never . . . 35
Prince (Prince) (controversy-ASCAP)
I Found . . . 17
M. Bolton (M. Bolton, M. Mangold) (April/Is Hot/But For Music-ASCASP)
I Get Weak . . . 08
R. Nowels (D. Warren) (Not Listed-ASCAP)
I Need A Man . . . 98
D. Stewart (A. Lennox, D. Stewart) (EMG/Arista Music-ASCAP)
I Never Thought That . . . 59
H. Medress, J. Capek (D. Hill) (CAK/Songs of Jennifer/If Dreams Had Wings/A Question of Material-ASCAP
I Live For Your Love . . . 30
D. Lambert (Reswick, Werfel, Rich) (O'Lyric/Tunes-works/Nelana-BMI/ Vandorf/Reswick-Werfel/Beseme West-ASCAP)
I Saw Him Standing . . . 61
G.E. Tobin (Lennon/McCartney) (Gil/Northern Songs-BMI)
I Want Her . . . 21
K. Sweat (K. Sweat, T. Riley) (Vintertainment/Keith Sweat/Donril/Zomba-ASCAP)
I Want To Be Your . . . 13
R. Troutman (L. Troutman) (Troutman's/Saja-BMI)
I Want You So Bad . . . 72
R. Nevison (B. Steinberg, T. Kelly) (Billy Steinberg/Denise Barry-ASCAP)
I Wish I Had A Girl . . . 68
M. Frondelli (H. L. Summer) (Leesum-BMI)
Is This Love . . . 62
M. Stone (Coverdale/Sykes) (Whitesnake Overseas Ltd.)
Just Like Paradise . . . 16
D. L. Roth, S. Vai (D. L. Roth, B. Tuggle) (Diamond Dave/Tuggle Tunes-ASCAP)
Kiss and Tell . . . 87
P. Leonard, C. Kamen, B. Ferry (B. Ferry) (Virgin Nymph-BMI)
Live My Life . . . 50
J. Robie, P. Fox (A. Willis, D. Sembello) (Streamline Moderne/Texas City-BMI/No Pain No Gain/Unicity-ASCAP)
Love Overboard . . . 29
R. Calloway, V. Colloway (R. Calloway) (Calloco/Hip Trip-BMI)
Man In The Mirror . . . 19
Q. Jones (S. Garrett, G. Ballard) (YellowBrick Road/MCA-ASCAP)
Magic Carpet . . . 79
J. St. James (St. James, Smith) (French Lick adm by Bug-BMI)
Naughty Girls . . . 89
Full Force (Full Force) (Forceful Music/Willesden-BMI)
Need You Tonight . . . 09
C. Thomas (A. Farriss, M. Hutchence) (MCA-ASCAP)
Never Can Say . . . 58
S. Pettibone (C. Davis) (Jobete-ASCAP)
Never Gonna Give . . . 6
Stock, Aitken, Waterman (Stock, Aitken, Waterman) (Terrace-ASCAP)
Never Knew Love . . . 56
J. Jam, T. Lewis (J. Harris III, T. Lewis) (Flyte Tyme Tunes/Avant Garde-ASCAP)
One Step Up . . . 67
B. Springsteen, J. Landau, C. Plotkin (B. Sprinsteen) (Bruce Sprinsteen-ASCAP)
Out Of The Blue . . . 20
Gibson, Zarr (Gibson, (Creative Bloc/Deborah Ann's-ASCAP)
Pamela . . . 66
G. Massenburg, B. Payne, Toto (D. Paich, J. Williams) (Hudmar-ASCAP/Jogi Wimball-BMI)
Piano In The Dark . . . 73
A. Fischer, (B. Russel, J. Hull, S. Cutler) (Rutland/WB/Colgems-ASCAP/Dwarf Villiage-BMI)
Pop Goes The World . . . 37
Z. B. Held, Men Without Hats (Men Without Hats) (PolyGram Songs-BMI)
Prove Your Love . . . 65
R. Wake (Swirsky, Roman) (November Nights/Chappell/Jobete-ASCAP)
Pump Up The Volume . . . 15
M. Young (S.&M. Young) (Warner Bros.-BMI)
Push It . . . 25
H. Luv Bug (H. Azor) (Next Plateau/Turnout Bros.-ASCAP)
Rhythm Of Love . . . 83
Yes, T. Rabin, P. Devilliers, T. Horn (Kaye, Rabin, Anderson, Squire) (Affirmative/WB-BMI)
Rock Of Life . . . 41
K. Olsen, R. Springfield (R. Springfield) (Super Ron-BMI)
Rocket 2 U . . . 33
B. Nunn (B. Nunn) (Groupie-BMI)
Save Your Love . . . 92
Niven, Lardie, Kendall (Russell, Williams) (White Vixen-BMI)
Say You Will . . . 11
M. Jones (M. Jones, L. Gramm) (Michael Jones/Stray Notes-ASCAP)
Seasons Change . . . 5
L.A. Martinee (L.A. Martinee) (Panchin-BMI)
Shake Your Love . . . 93
F. Zarr (D. Gibson) (Creative Bloc/ Deborah Ann's-ASCAP)
She's Like The Wind . . . 4
M. Lloyd (P. Swayze, S. Widelitz) (Troph Prod/Strawberry Fork-BMI)
Should've Known Better . . . 99
R. Marx, D. Cole (R. Marx) (Chi-Boy-ASCAP)
Sittin' On The Dock . . . 27
S. Cain (O. Redding, S. Cropper) (Irving-BMI)
So Emotional . . . 39
N. M. Walden (Steinberg, Kelly) (B. Steinberg, D. Barry-ASCAP)
Some Kind Of Lover . . . 40
A. Cymone (A. Cymone, J. Watley) (Ultrawave/April/Intersong-ASCAP)
Talking Back To The Night . . . 71
S. Winwood, T. L. Alge (S. Winwood, W. Jennings) (F.S./PRS adm by Warner-Tamerlane/Blue Sky/Rider/Willin' David-BMI)
Tell It To . . . 38
R. Wake (Swirsky, Gold) (Chappell/November Nights/Goldpoint-ASCAP)
There's The Girl . . . 64
R. Nevison (H. Knight, N. Wilson) (Makiki/Knighty-Knight/Know/Arista-ASCAP)
Thinking Of You . . . 74
M. White, W. Vaughn (M. White, W. Vaughn) (Maurice White/Youglulei/Wenkewa-ASCAP)
True Faith . . . 94
S. Hague, New Order (New Order, S. Hague) (Bemusic/WB/Cut/MCA-ASCAP)
Tunnel of Love . . . 31
B. Springsteen, J. Landau, C. Plotkin (B. Springsteen) (Bruce Springsteen- ASCAP)
Twilight . . . 53
P. S. O'Duffy (Swing Out Sister) (Virgin-Nymph-BMI)
Valerie . . . 96
S. Winwood, T. Lord-Alge (S. Winwood, W. Jennings) (Island/Blue Sky Rider/ Willin' David-BMI)
Wait . . . 86
M. Wagener (V. Bratta, M. Tramp) (Vavoom-ASCAP)
The Way You Make . . . 28
Q. Jones, M. Jackson (M. Jackson) (Mijac/adm. by Warner-Tamerlane-BMI)
What A Wonderful . . . 57
D. Anderle (G. Weiss, B. Thiele) (Herald Square/Range Road/Quartet)
What Have I Done . . . 2
S. Hague (C. Lowe, N. Tennant, A. Willis) (Cage/10 Music (adm by Virgin Music
Texascity/Streamline Modern-ASCAP/BMI)
When We Was Fab . . . 52
J. Lynne, G. Harrison (G. Harrison, J. Lynne) (Ganja-BMI)
Where Do Broken . . . 49
N.M. Walden (F. Wildhorn, C. Jackson) (Scaramanga/Rare Blue/Baby Love-ASCAP)
Wishing Well . . . 43
M. Ware, T.T. D'Arby (T.T. D'Arby, S. Oliver) (Virgin-Nymph/Young Terence-BMI)
Winter Games . . . 78
D. Foster (D. Foster) (Air Bear-BMI)
You Don't Know . . . 54
D. Washbourne, P. Harding, S. Drinkwater, P. Fox) (R. Hilde) (Bittern-BMI)
You Will Know . . . 91
S. Wonder (S. Wonder) (Jobete/Black Bull-ASCAP)

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Another Chance To Love . . . 56
J. Knight, A Zigman (A. Hammond, S. Stitrin) (WB/Intersong/Talent Palancar/Albert Hammond-ASCAP)
All In My Mind . . . 60
Full Force, J. B. Moore, R. Ford (Forcefull adm. by Willesden/Willesden-BMI)
Are You Serious . . . 95
E. Moore, J. Mtume (E. Moore, J. Batton) (Mtume-BMI)
Baby, Be Mine . . . 50
N. Martinelli (A. Ingram, J. Rawe) (BMC Music)
Bedrock . . . 67
Georgio (Georgio) (Georgio's/Stone Diamond-BMI)
Bring The Noise . . . 72
B Stephney, H. Shocklee, C. Ryder (H. Shocklee, E. Ridenhour, E Sadler) (Def America Songs-BMI)
Come And Get . . . 72
Claytoven, L. Batiste, W. Kennedy (Steward, Lamar, Batiste, Richardson, Claytoven) (Pure Delight/Main Street/Bird Cage/In The Flesh_BMI)
Come Into My . . . 11
Mantronik (J. Sims) (Beach House/ Tawanne Lamont-ASCAP)
Couldn't Care Less . . . 79
R. Halbin, R. Scher (R. Scher, A. Godwin) (Jobete/MCA/RC Songs-ASCAP)
Da Butt . . . 82
M. Miller, M. Stevens (M. Miller) (MCA Music/Sunset Burgundy/Toosie Songs-ASCAP)
Do That To Me . . . 59
T. O'Brien (T. Tennille) (Moonlight/Magnolias-BMI)
Don't Waste My Time . . . 80
B. Wolfer (B. Wolfer) (B. Mekeel)
Every Drop Of Your Love . . . 20
R. "Have Mercy" Kersey (A. Brown, R. Kersy) (Music Corporation of America/Lil' Mama/Mercy Kersy-BMI)
Falling In Love . . . 85
A. McCrae, C. Halyard (A. McCrae, C. Halyard, H Tee)
Father Figure . . . 31
G. Michael (G. Michael) (Chappell/Morrison Leahy/ASCAP)
Feels Good . . . 88
G. Glenn (G. Glenn, D. Quander) (WB/Silver Sun/DQ-ASCAP)
Fishnet . . . 17
J. Jam, T. Lewis (M. Day, J. Harris III, T. Lewis) (Ya D Sir/Flyte Tyme-ASCAP)
For Your Love . . . 26
B. White (B. White, B. Loren) (Seven Songs/Wiz Kid/ Irving-BMI)
Free . . . 76
W. Downing (D. Williams, H. Reed, N. Watts, S. Greene) (Kee-Drick-BMI/Black Eye-ASCAP)
Get Outta Of My Dreams . . . 47
R. J. "Mutt" Lang (Lang, Ocean) (Zomba-ASCAP)
Girlfriend . . . 1
L.A. Reid, Babyface (L.A. Reid, Babyface) (Kerny/Hip Trip-BMI)
Going Back To Cali . . . 49
Rick Rubin (R.Rubin, J.T. Smith) (Def Jam-ASCAP)
He Turned Me Out . . . 42
R. Perry (L. Humes, M.L. Kortes) (Warner Bros.-BMI/MCA-ASCAP)
Heading In The Right . . . 87
E. Poccia, V. Thomas, W. Warnecke (G. Page, M.Punch) (J. Albert & Son-ASCAP)
Heavy On My Mind . . . 37
J. King, T. McElroy, D. Foster (J. King, T. McElroy, D. Foster) (Not Avail)
Here Comes The Night . . . 61
Kashif, C. Sturken, E. Rogers (C. Sturkin, E. Rogers) (Music Corp Of America/Bayjun Beat-BMI)
How Long . . . 44
S. Harvey (S. Harvey, S. Dante) (MCA-ASCAP)
How Ya Like . . . 86
M. DeWese, T. Riley, B. New, P.O. Harris (T. Riley, M. DeWese) (Zomba-ASCAP/Willesden-BMI)
I Could Never/Hot Thing . . . 21
I Do . . . 92
G.Keer (K. Ruffin, S.Robinson) (Gambi-BMI)
I Got Da Feelin' . . . 52
H. L. Bug, Steevie-O (T. Jackson, F. Prints) (Protoons/Turn out Brothers-ASCAP)
I Live For Your Love . . . 100
I Put My Money . . . 94
C. R. Cason, J. Lewis (C. R. Cason) (Muscle Shoals/Jalew-BMI)
D. Lambert (Reswick, Werfel, Rich) (O'Lyric/Timeworks/Nelana-BMI/Vandorf/Reswick-Werfel/Beseme West-ASCAP)
I Want Her . . . 19
K. Sweat (K. Sweat, T. Riley) (Vintertainment/Keith Sweat/Donril-ASCAP)
I Want Your Body . . . 97
B. Cooper (B. Cooper) (Slap Me 1/Spectrum IV-ASCAP)
I Wish You . . . 62
K. Gamble, L. Huff (L. Huff, K. Gamble) (Downstairs/Piano-BMI)
In The Mood . . . 93
L.A., Babyface (D. Simmons, Babyface) (Hip Trip/ Hip Chick)
Instant Replay . . . 73
B. Collins (Mico Wave) (Mashamug adm by Island/What's New Wave/Irving-BMI)
If You Can Do It I Can Too!! . . . 77
P. Laurence (Not Listed) (Not Listed)
I've Been A Fool For You . . . 51
D. Wansel, M Jaye (M J. Davis) (Abana-BMI)
Jennie . . . 90
Chad, H. King (Chad, H. King) (I'mo Owe U A Tune Muzic/Bush Burnin'/Gunhouse/Music Corp.-ASCAP)
Just Havin' Fun . . . 57
C.Gentry (C.Gentry, L.Peters) (Conceited/Let's Shine-ASCAP)
Let Me Touch You . . . 13
(G. Levert) (Assorted/WE/Try Cap Adm. by The Mighty Three-BMI)
Live My Life . . . 26
J. Robie (A. Willis, D. Sembello) (Streamline/Moderne/Texas City-BMI/No Pain, No Gain/Unicity-ASCAP)
Look What You Started . . . 14
R. Chudacoff, P. Bunetta (P. Bunetta, R. Chudacoff, M. Holden) (Juldam/Gouda/Buchu/Dream Dealers/Arista-ASCAP)
Love Changes . . . 34
Kashif (S. Scarborough) (Alexscar-BMI)
Love Dont Give . . . 40
P. Bunetta, R. Chutacoff (S. Tavani, W. "Smokey" Robinson) (Taj Mahal-ASCAP/Tavani-BMI)
Love Overboard . . . 58
R. Calloway, V. Calloway (R. Calloway) (Calloco/Hip Trip-BMI)
Lovey Dovey . . . 33
T. Courier (B. Khozouri, T. Terry) (Shaman Drum-BMI)
Lovin' On Next . . . 70
H. Rice (A. Rich, J. Pestetto, H. Rice) (Nelana/Limited Funds/Rashida-BMI)
Man In The Mirror . . . 15
Quincy Jones (S. Garrett, G. Ballard) (YellowBrick Road/MCA-ASCAP)
Mary Mack . . . 43
L.A., Babyface (Dee, Kayo, Babyface) (Hip Trip/ Hip Chic-BMI)
My Forever Love . . . 91
G. Levert, M. Gordon, C. Cooper (G. Levert, M. Gordon) (Trycep/Ferncliff-BMI
Need You Tonight . . . 81
C. Thomas (A. Ferriss, M. Hutchence) (MCA-ASCAP)
Never Knew Love . . . 10
J. Harris III, T. Lewis (J. Jam, T. Lewis) (Flyte Time Tunes/Avant Garde-ASCAP)
Next Time . . . 53
Brownmark (Brownmark) (Jobette/Mazarati-ASCAP)
No 1/2 Steppin' . . . 12
B. Loren (Not Avail) (Wiz Kid/Irving-BMI)
OOO LA LA LA . . . 35
Tina Marie (T. Marie, A. McGrier) (April Music/Midnight Magnet/Oh Bev/McNella-ASCAP)
One More For The Lonely Hearts Club . . . 54
R. McNeir (C.White, C.Kendrick, M.Braxton) (Charles White-BMI)
Over You . . . 7
Party Rebels . . . 63
K.Towns, P.Jones (K.Townes, P.Jones) (Gentlemen West-BMI)
B. Bacharach, C. Bayer Sager (R. Parker Jr., B. Bacharach, C. Bayer Sager) (Raydiola/New Hidden Valley-ASCAP/Carole Bayer Sager-BMI)
Pink Cadillac . . . 65
D. Lambert (B. Springsteen) (B. Springsteen-ASCAP)
Plaything . . . 18
D. Conley (J. Thompson, R. Williams, G. Lennon) (Omeo-BMI/Lenn-Tom-ASCAP)
Playtime . . . 83
R. Benatar, G. L. Senogles (S. Dees, J. DuBois) (Irving Music/Lijesrika/Jonell-BMI)
Pump Up The Volume . . . 9
M. Young (S&M Young) (Warner Bros.-BMI)
Push It . . . 46
H. Luvbug, Steevee-o, (A. Pointer, P. Pointer, D. Rubinson) (Polo Grounds-BMI/Ebbetts Feild-ASCAP)
Rainy Night . . . 25
S. Drinkwater, L. Armor (W. Douglas Jr., H. Redmond, T. Black, W. Brown III) (Wyteria/Music Minded/Electric Apple/Careers-BMI)
Rocket 2 U . . . 30
B. Nunn (B. Nunn) (Groupie-BMI)
Run To Me . . . 08
A. Windush (A. Winbush) (WB-ASCAP)
Seasons Change . . . 36
L. A. Martinee (L. A. Martinee) (Panchin-BMI)
Secret Lady . . . 74
La La (S. Mills, H. Grate) (Stephanie Mills' Starlight, Firebolt, MCA)
Since You Came . . . 69
L. Job, P. Glass (P. Glass, N. M. Walden, J. Cohen) (Glasshouse/Irving/When Words Collide-BMI/Gratitude Sky-ASCAP)
So Amazing . . . 39
G. Albright (L. Vandross) (April/Uncle Ronnie's-ASCAP)
So Emotional . . . 96
N. M. Walden (Steinberg, Kelly) (Billy Steinberg/Denise Barry-ASCAP)
Some Kind Of Lover . . . 5
A. Cymone, David Z. (A. Cymone, J. Watley) (Ultrawave/April/Intersong-USA-ASCAP)
Someone To Love . . . 90
Full Force (Full Force, Lisa Lisa) (Forcefull/Willesden/My My-ASCAP)
Stand Up . . . 71
C. Hinds, H. Defoe (Hinds, Defore) (Warner Bros/WB/Virgin-ASCAP)
Superbad . . . 3
C. Jasper (Not Avail)
Sweet Memories . . . 99
D. Foster, T. McElroy (J. King, D. Foster, T. McElroy) (Jay King IV-BMI)
Sweet Sensation . . . 45
G. Levert, M. Gordon, C. Cooper (G. Levert, M. Gordon) (Trycep/Ferncliff-BMI)
Take Good Care . . . 29
B. J. Eastmond (J. Butler, J. Skinner) (Zomba-ASCAP/Willesden-BMI)
Tears May Fall . . . 75
A. Tripoli, T Moran, A. Cabera (A. Tripoli, T Moran, A. Cabera) (NA)
That's What Love Is . . . 68
G. Levert, M. Gordon (G. Levert, M. Howard, M. Gordon) (Trycep adm by Willesden/Mardago/Pera-BMI)
That's Where You'll . . . 24
Monte Moir (Monte Moir, Curtis Jones, Starleana, Young) (Monte Moir-ASCAP/Virgin Nymph-BMI)
Thinking Of You . . . 22
M. White (M. White, W. Vaughn W. Vaughn) (Maurice White/Youngoulei/Wenkewa-ASCAP)
This Be The Def . . . 98
H. Luv bug (D. McCleese, H. Azor) (Protoones/Turn Out Brothers-ASCAP)
Thrill Seeker . . . 41
R. Troutman (R. Troutman, Z. Troutman) (Troutman/Saja-BMI)
To Prove My Love . . .
J. King (T. McElroy, D. Foster, J. King) (Jay King IV-BMI)
Turn Off The Lights . . . 48
Lonzo (A. Williams) (Lon-Hop-BMI)
Two Occasions . . . 50
Wasn't I Good . . . 32
J. Johnson (J. Johnson,, B. Tate) (Crazy People-ASCAP)
L.A., Babyface (Babyface, Dee, S. Johnson) (Hip Trip/Hip Chic-BMI)
Wanna' Make Love . . . 27
P. Laurence (P. Laurence) (Bush Burnin'-ASCAP)
The Way You . . . 80
Q. Jones (M. Jackson) (Mijac-Adm. by Warner-Tamerlane-BMI)
Where Do Broken Hearts . . . 84
N.M. Walden (F. Wildhorn, C. Jackson) (Scaramanga/Rare Blue/Baby Love-ASCAP)
Wishing Well . . . 23
M. Ware, T.T. D'arby (T.T. D'arby, S. Oliver) (Virgin-Nymph/Young Terrence-BMI)
Without You . . . 16
M. Powell, Sir Gant (L. Dozier) (Beau-di-o-do/Lamont-BMI)
Who Do You Love . . . 66
W. Linsey (P. Brown, R Saulsberry) (Peter Brown/Rod Saulsongs-ASCAP)
Wouldn't You Love To Love Me . . . 78
Bennett (Prince) (Controversy-ASCAP)
You Are Who You Love . . . 38
D. Frank, M. Murphy (G. Christopher) (Chappell/Intersong/God's Little-ASCAP)
You Will Know . . . 2
S. Wonder (S. Wonder) (Jobete/Black Bull-ASCAP)

COUNTRY SINGLES

A Honky Tonk Heart (Holdfast-BMI) . . . 65
A Little Bit Closer (Writers Group/Love Wheel-BMI) . . . 21
After Last Night's Storm (Music City-ASCAP) . . . 88
All Of This And More (Screen Gems-BMI/Sweet Angel/No Ears-ASCAP) . . . 42
Americana (King Coal/Patti Ryan/HA-DEB-ASCAP) . . . 36
(Angel On My Mind) That's Why I'm Walkin' (Acuff-Rose/Ernest Tubb-BMI) . . . 70
Another Woman's Man (Iffen-BMI) . . . 50
Baby I'm Yours (Steve Wariner/April/GSC-ASCAP) . . . 51
Best I Know How, The (Statler Bros.-BMI) . . . 49
Bird, The (Cavesson-ASCAP/Hall-Clement/Frizzell-BMI) . . . 17
Calendar Blues (Preston Sullivan-ASCAP/Surespin-BMI) . . . 60
Code Of Honor (Buried Treasure-ASCAP) . . . 55
Cry, Cry, Cry, (Sweet Baby-BMI/Music City-ASCAP) . . . 61
Damage Is Done, The (Pitts-Stop-ASCAP) . . . 100
Do You Believe Me Now (Hooken/Blue Lake-ASCAP/BMI) . . . 8
Everybody's Sweetheart (Benefit-BMI) . . . 24
Face To Face (Maypop-BMI) . . . 3
Face To The Wall (Tree-BMI) . . . 82
Famous Last Words Of A Fool (Tree/Forest Hills-BMI) . . . 45
Feel Like Foolin' Around (Tree/Pacific Island-BMI) . . . 47
Goin' Gone (Forerunner/Bait And Beer/Little Laurel/Foreshadow/Lucrative-ASCAP/BMI) . . . 67
Here's To Country Music (Hank Thompson-BMI) . . . 75
Hillbilly Girl (Newwriters-BMI) . . . 76
Huggin' My Lady (Lee Meador-ASCAP/Fancy Pants-BMI) . . . 88
I Can't Hang On Anymore (Hi Falutin-ASCAP) . . . 63
I Didn't (Every Chance I Had)(Tom Collins-BMI/Collins Court-ASCAP) . . . 31
I Don't Love You (Screen Gems/EMI-BMI) . . . 77
I Know You (Butler's Bandits/April-ASCAP) . . . 99
I Remember You (Paramount-ASCAP) . . . 58
I Taught Her Everthying She Knows About Love (Rick Hall/Alabama Band-ASCAP/Maypop-BMI) . . . 49
I Wanna Dance With You (Eddie Rabbitt/Fishin' Fool-BMI) . . . 20
I Will Hold You (Song Pantry/VanWarmer/Tom Collins-ASCAP/BMI) . . . 62
I Won't Take Less Than Your Love (MCA-BMI/Scarlet Moon-ASCAP) . . . 1
If Love Gets There Before I Do (Maplehill/Hall-Clement/Welk-BMI) . . . 90
If My Heart Had Windows (Acuff-Rose/Glad-BMI) . . . 46
If Ole Hank Could Only See Us Now (Waylon Jennings, Tom Collins-BMI) . . . 27
I'll Always Come Back (Wooden Wonder-SESAC) . . . 39
I'll Pin A Note On Your Pillow (White Wings/Ensign/Famous/Blue Moon-ASCAP/BMI) . . . 68
I'm Gonna Get You (Dennis Linde-BMI) . . . 47
I'm Gonna Miss You, Girl (Fourth Floor/Hot Kitchen-ASCAP) . . . 6
It Goes Without Saying (Alabama Band/New John/New Crew/WB-ASCAP) . . . 34
It Takes Two Hearts (Southern Grand Alliance/Grand Coillition-BMI) . . . 52
It's Only Make Believe (Tree-BMI) . . . 30
It's Such A Small World (Granite/Coolwell-ASCAP) . . . 32
Last Resort, The (April/Ides of March/Ensign-ASCAP/BMI) . . . 28
Life Turned Her That Way (Tree-BMI) . . . 11
Louisiana Rain (Shobi-BMI/Swallowfork-ASCAP) . . . 92
Love Ain't Made For Fools (Hall-Clement-BMI) . . . 81
Love Me Tonight (Little Bill-BMI) . . . 79
Love Will Find Its Way To You (MCA/Patchwork-ASCAP) . . . 14
Lyin' In His Arms Again (Hall-Clement-BMI) . . . 48
No More One More Time (WB/Two Sons/Cross Keys/Tree-ASCAP) . . . 74
Nobody Loves Anybody (Bright Sky-ASCAP/Warner-Tamerlane/Duck-BMI) . . . 87
Oh What A Love (Unami-ASCAP) . . . 3
One Friend (Pink Pig-BMI) . . . 96
One Step Forward (Bar None-BMI)[6
Overdue (Milene/Rick Hall/Maypop-ASCAP/BMI) . . . 51
Perfect Strangers (Edition Sunrise/Young Muskivertag/Gema-BMI) . . . 59
Place Where Love Comes From, The (Atlantic/Next Stop) . . . 91
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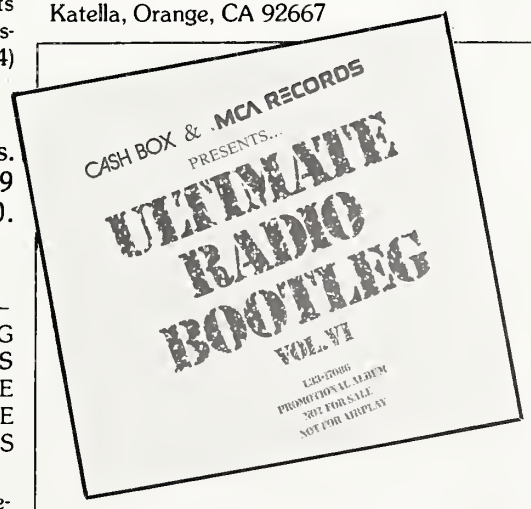

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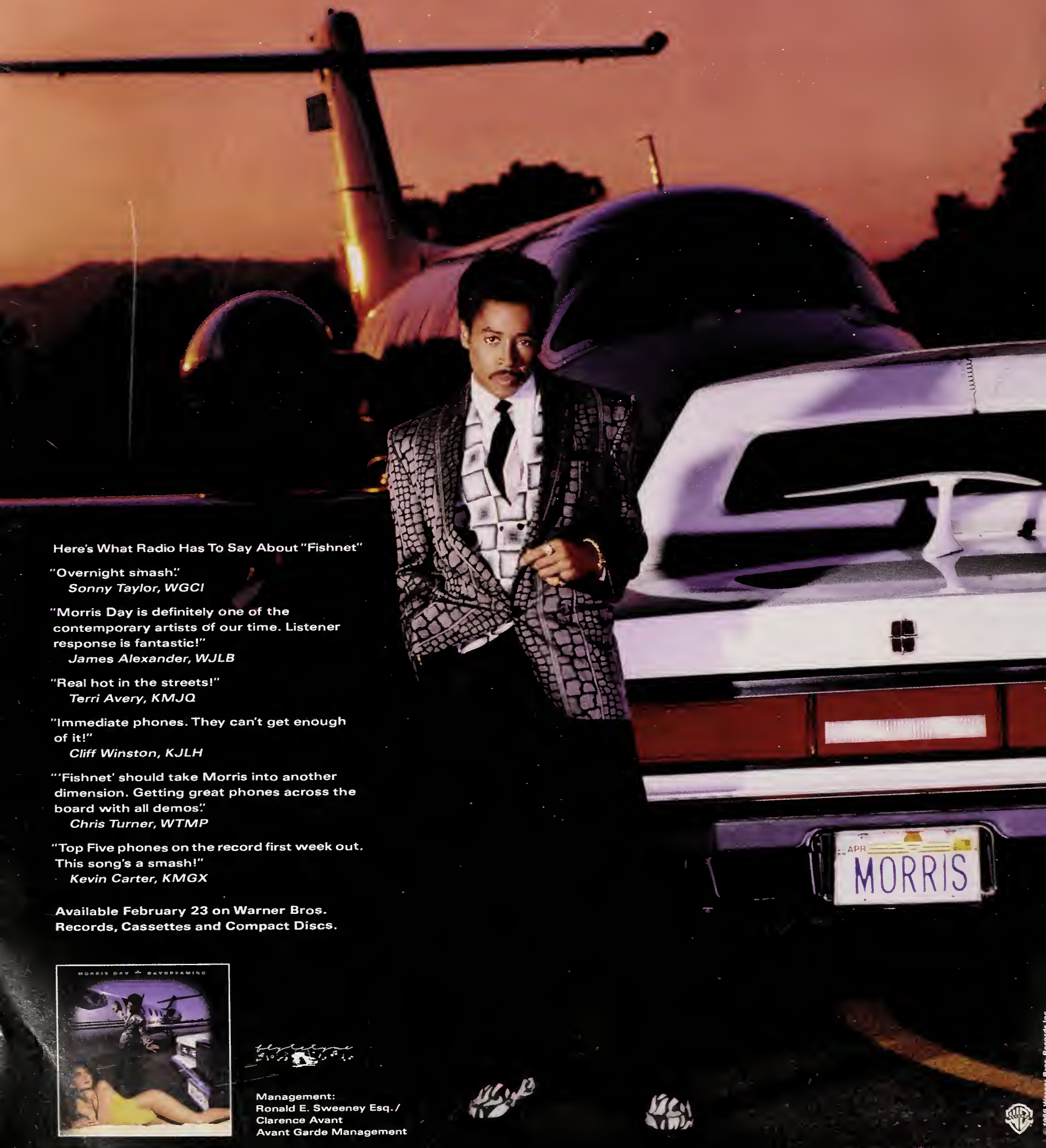

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